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COMICS BUYER'S GUIDE®

kp

FEBRUARY 28, 2003 #1528

a Krause Publication

CBG FAN AWARDS:
THE POLLS ARE OPEN!
Who were *your* favorites of 2002?
Official ballot inside!

COMICS BUYER'S GUIDE FAN AWARDS

For people who think 'Wizard' is a Fantastic Four villain!

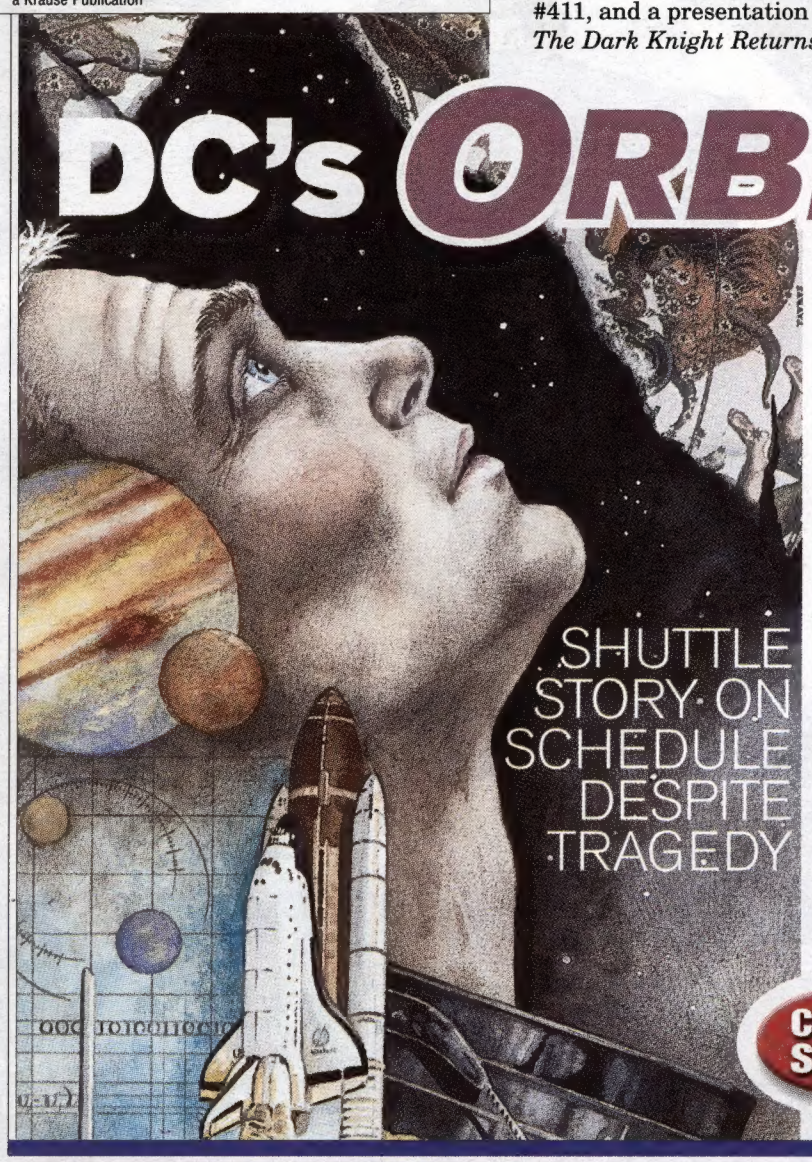
Heritage sells Schwartz items

Among items Heritage Comics Auctions will sell on March 7 are items from DC Editor Emeritus Julius Schwartz' collection. Heritage Director of Auctions John Petty told ***CBG***, "It's stuff you'd see if you visited his house and said, 'Wow, that's cool,' and now you have a chance to own it."

Material to be auctioned includes books from his library, awards, the original "Schwartz Tribute" art from *Superman* #411, and a presentation edition of *Batman: The Dark Knight Returns*.

The Signature Auction will be held in New York City March 6-9 and includes material listed in a total of four separate catalogs covering a spectrum of entertainment collectibles. Among lots on sale are Stan Lee file copies, Golden and Silver Age comics, work by "Famous American Illustrators," and movie posters. Comics-associated entertainment items include a pair of gloves Yvonne Craig wore in her role as Batgirl in the Batman television series.

Details appear on **Page 42!**



cover story

DC's ORBITER is go

by Maggie Thompson

With a shockwave of sound, a space shuttle crashes to earth. It happened Feb. 1, when the *Columbia* disaster shocked the world.

But that's *also* the opening scene of an upcoming graphic novel scripted by Warren Ellis and drawn by Colleen Doran — and added to the creators' shock was concern that their project would be taken as something designed to profit from the tragedy.

As was the case around the globe, people attending the second day of the Pasadena Creation comics convention grieved for the loss of the pioneers, and the convention center's decorations of huge panels of photographs taken during space exploration brought home the importance of the program for which the astronauts had given their lives.

And among comics professionals at the show was self-described "space geek" Colleen Doran, who suddenly found herself in a world in which the work of months might be seen by some as opportunistic.

"I started drawing the project in January 2002," Doran told ***CBG***, and Ellis' proposal had been approved long before that. The 104-page Vertigo hardcover *Orbiter* is scheduled to ship April 23.

Go behind the scenes on **Page 12!**

THE A LIST

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Tales of the Moonlight Cutter
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Visit www.comicsbuyersguide.com

This issue was shipped February 10

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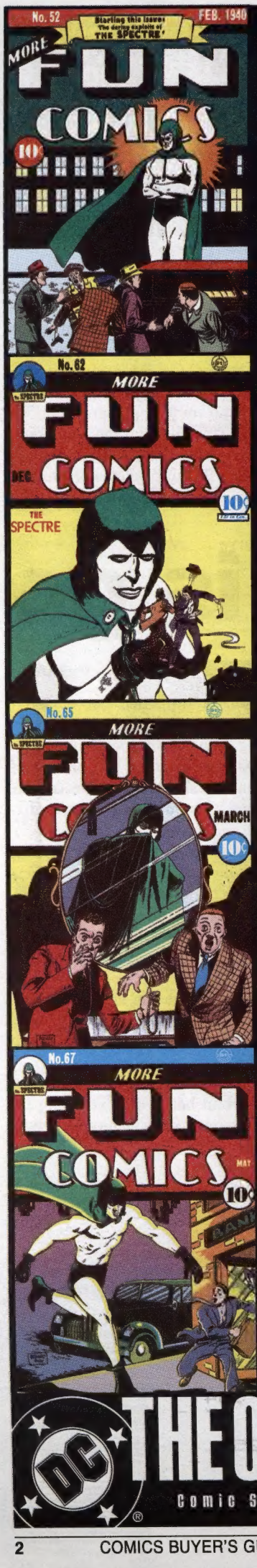

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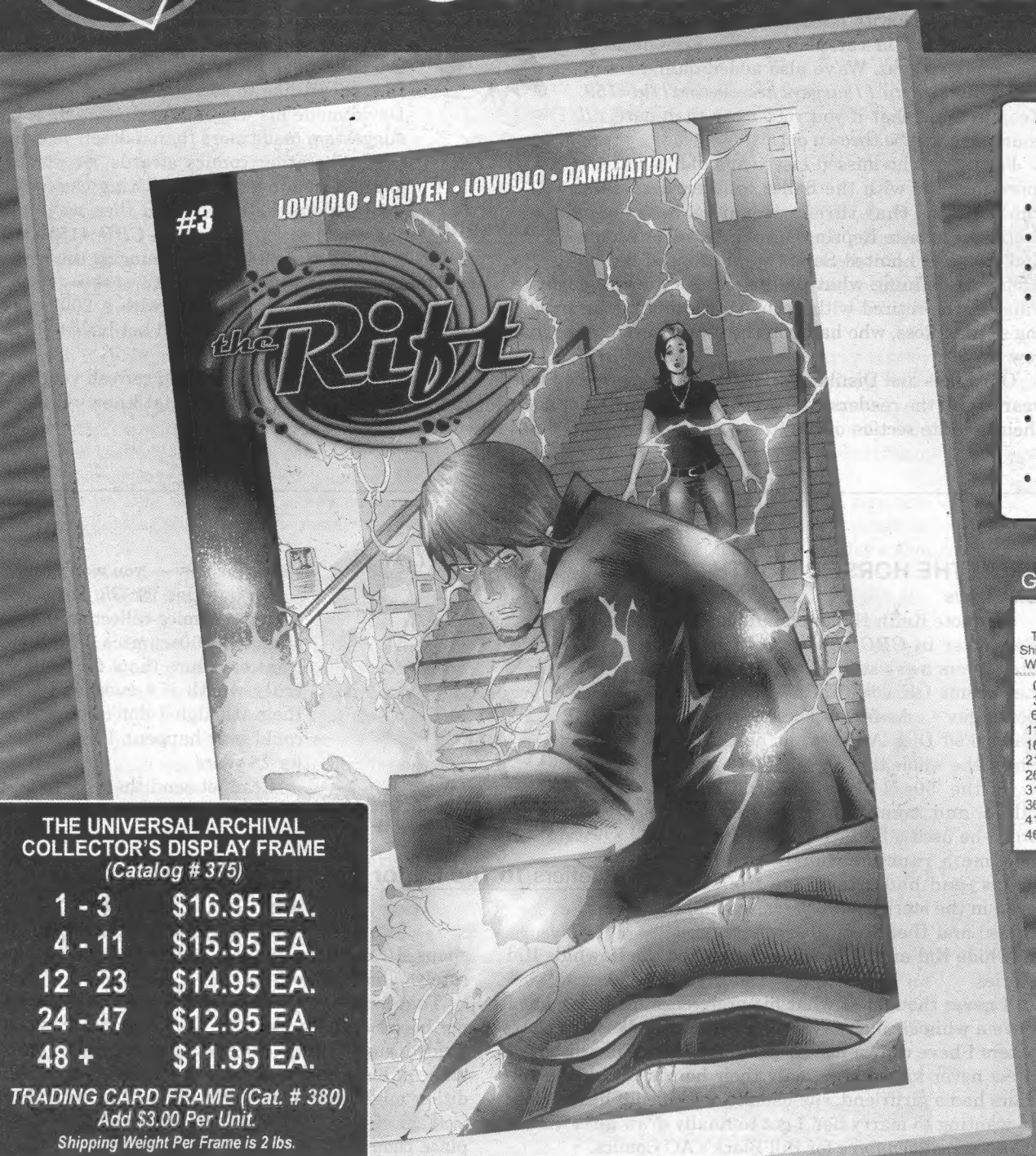

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EDITORIAL

Fan Awards are go!

Fans can vote by mail or online, but only once!

Managing Editorial by Brent **Frankenhoff**

Again this year, ***CBG*** has opened its fan awards to the comics-collecting community at large with ballots appearing, not only in ***CBG*** itself, but in various publishers' products in the coming weeks. We've also added online voting this year at *http://surveys.krause.com/?id=159*. Keep in mind that if you vote more than once, *all* your votes will be thrown out.

For those who missed last year's ballot and are more familiar with the ballot from earlier years, you'll notice that three categories have been dropped. Favorite Reprint Graphic Novel or Album and Favorite Limited Series were dropped due to problems defining what fit the category, while Favorite Painter was retired with an honorary lifetime award going to Alex Ross, who has won the award seven times in a row.

Our Likes and Dislikes section was also remodeled last year to poll the readers voting via the inserted ballot as to their favorite section of the (then) newly redesigned ***CBG*** and we'd like to see if opinions have changed this year, so we're repeating that poll.

In addition, we'd like to know your three favorite current ***CBG*** writers and we've given voters the opportunity to suggest comics creators that they'd like to see begin a new column. Peter David made his way into our pages through a fan suggestion made more than a dozen years ago.

Unlike other comics awards, we don't have a slate of nominees. Our balloting closes April 15, we tabulate the results and then we'll announce the top five vote-getters in ***CBG*** #1540, which is also where we'll begin announcing the winners, focusing on one category a week for 12 weeks.

Remember that only material with a 2002 cover date can win. Votes for projects that did not have a 2002 publication date will not be counted.

So, dig into your collections and refresh your memories and let us (and your fellow fans) know what your favorites of 2002 were. ✦

LETTERS

Letters **To The Editor**

FROM THE HORSE'S MOUTH

Dick Ayers

To quote Keith Hammond in his *Oh, So?* letter in ***CBG*** #1526, "As to creators, from news stories I've seen, Stan Lee seems OK with The Rawhide Kid being gay ... As far as I know, no one has asked Dick Ayers what he thinks about the whole thing."

In the '50s, I drew (lettered, pencilled, and inked) The Rawhide Kid when he used a bull whip and when he became a rancher wearing leather chaps (and had a teen age friend — even in the stories with the bull whip, I think) and then inked Kirby's revised Rawhide Kid until I pencilled and inked the Rawhide Kid stories.

I never thought of what his preference might be, but I have a whimsical observation about all the Western characters I have drawn for the past 50+ years. The cowboys I drew never kissed girls, only their horses, and if the soldiers had a girlfriend, she usually got killed if he got close to wanting to marry her. I got to finally draw girls when I got to pencil *Femforce* for Bill Black's AC Comics.

My Rawhide Kid feelings? As long as he isn't effeminate, I'd enjoy drawing him again. I never wondered what he was in all the stories I drew through the years and would enjoy doing him again.

INSURANCE INQUIRY

Bill Michalowski

Thank you very much for your great *Comics Buyer's Guide*. I never miss a week. If this is someone's first issue, subscribe now — you won't regret it!

My question for *Oh, So?* concerns insuring a comics collection. I have more than 40,000 comics (pre-1982) and want to insure them for what they are truly worth if I ever had to replace them (though I don't think it actually could ever happen). I've been collecting for 28 years.

I cannot send them all to CGC to be graded because of the expense (plus I like to read them on occasion — can't do that if they are sealed in a plastic shell). Trying to be modest, I can honestly say I have a far better skill for grading comics than any of my local shops. I cannot trust them to grade the collection accurately. What should I do?

That being said, I am very picky about the condition of my books and I'm sure that I have some that would be graded high by CGC. How do I prove that a price guide value of a comic stated to be worth $80 in Near Mint condition might actually fetch $1,000 or more, based on the CGC-graded ratios? How do I insure this if I had to replace thousands of Near Mint books? Could they ever be accurately replaced?

I don't care about the money, but I do care about my comics collection. How do I properly insure my life-long love and hobby in case of theft or fire?

Brent: *One solution to your problem would be to accurately photograph and/or videotape your collection piece by piece and then store that documentation in another location to preserve it in the event of a fire. Remember to update it regularly as you add to the collection. There are in-*

CBG OTHER OPINIONS

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surance policy riders available for your collection, although most require an accurate appraisal of the items being insured (check with your agent to see what needs to be done and what other options are available).

***John:** Without actually getting the CGC grade, you should not apply the CGC ratios. The comics would be priced as other unslabbed copies in the same condition.*

USE FREE PROMOTION!

Ben Fine
834 Reba Parkway
Evanston, IL 60202

I acquired at least one copy of most of the free comic books offered during the 2002 Free Comic Book Day (Thanks to Tony at Windy City Comics here in Chicago!) and I was pleased with the way the publishers promoted and supported the event. The only gripe I have is that Marvel didn't go the extra mile to include any plugs for the industry or the hobby.

We have been reading non-stop week after week in *Oh, So?* letters about how important new readers are for our hobby. It seems like Marvel made a big mistake by wasting this opportunity. Isn't it the ultimate time to "sell" the hobby on new readers, when they are holding their first new comic book in their hands?

It would be hard to find a Golden Age/World War II-era comic book that didn't have some sort of propaganda.

For crying out loud, *sell the hobby*. Some of the other publishers had an introduction telling of the many virtues of reading and collecting comics. (I can't find most of my FCBD comics but I think it was Image that had a nice little introduction.) I have no stats to back me up but I bet the Marvel *Spider-Man* book had more circulation than all the other free comics put together.

This was a chance to bring in new readers by teaching them about the rich history of comics. I personally don't have a creative bone in my body but maybe a one-page advertisement would work? Explain to readers that the characters are part of a much larger ongoing story. How about a story line about a kid that collects comics? Or at the end of the story, print a discount coupon for the latest issue. What about appealing to the parents by pitching the literacy aspect? The Bullpen at Marvel is loaded with creative minds, figure out a way to use Free Comic Book Day to sell the hobby and not just hand out a freebie. Please don't get me wrong, I love the fact that the big comics companies are promoting the hobby with such enthusiasm but how about a tiny little bit of sales savy to get these kids (or their parents) back in the comics shop?

Don't just give away a free comic book, sell the hobby and sales will soar.

CASTING CHOICES

Jon Florez
P.O. Box 081
Reese, MI 48757

Now that the awful *Birds of Prey* TV show is canceled and off the air, I have only one comment to the powers that be at Warner Brothers: If you ever decide to use the Harley Quinn character in another live-action production, cast Tori Spelling in the role.

She is the only actress that can portray Harley in all her juicy, obnoxious, and insane glory (well, adult film star Jenna Jameson might actually be better but there is no way Warner Brothers would cast her in a major role for such a mainstream project).

By the way, the recent "outing" of the Rawhide Kid reminded me of something: Could The Joker be homosexual? That sure explains why Harley's love goes unrequited.

On another topic, I am really excited about the *Shazam*! movie from Mike Uslan and New Line Cinema. How about Andy Lawrence (Joey's youngest brother) as Billy Batson; Louis Mandylor (*Martial Law*) as Captain Marvel; Dustin Hoffman as Dr. Sivana; Britney Spears as Beautia Sivana; Rider Strong (*Boy Meets World*) as Freddie Freeman; Jessica Biel (*7th Heaven*) as Mary Bromfield-Batson; Tom Bosley as Sterling Morris; and who, other than Charlton Heston, can portray Shazam?

Uslan needs to find a director who has Tim Burton's artistic eye and Sam Raimi's storytelling strength

To write the script, I'd like to see J. Michael Straczynski or Bob Gale (*Back to the Future*) take a crack at it.

***John:** And I'd like to publicly thank Bob Gale for explaining the "backwards nines" in **Back to the Future II** on the **Back to the Future** DVD set. That one had been driving me nuts for years ...*

CBG FOR ART'S SAKE by Chris Smigliano

DON'T YOUR PARENTS EVER THINK OF BUYING YOU CARTOONING SUPPLIES FOR HOLIDAY GIFTS, ART?
NAH. MY FOLKS WOULDN'T KNOW PLATE BRISTOL FROM A DOODLE PAD!!
FROM MOM & DAD
THEY GOT IN A SNIT ONE YEAR WHEN I SUGGESTED THEY ACTUALLY DO THAT..
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WHO ARE YOU--?

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I'D FIRST MET HIM AT A CONVENTION. WE HIT IT OFF RIGHT AWAY AND BECAME FRIENDS.
HE'S KNOWN AS THE OLD PRO.
HE CAUGHT HIS DREAM MANY YEARS AGO.
TODAY HE LOOKS TIRED, WORN.
I ASK HIM HOW IT WAS HE CAPTURED HIS DREAM--
--EMBARRASSED IT NEVER OCCURRED TO ME TO ASK BEFORE.
WITHOUT HESITATION, HE REVEALS HIS DREAM TO ME--
CONTINUED...

CASTING ABOUT

Matt Gojcaj

Here are my picks in the ***CBG*** *Shazam* casting pool: Louis Mandylor (*Martial Law*) as Captain Marvel; Drake Bell (*The Amanda Show*) as Billy Batson; Chyler Leigh (*Not Another Teen Movie*) as Mary Batson. The key for that role is to find an actress with range to play Mary Batson as a teen-ager and Mary Marvel as a twenty-something. J. Evan Bonifant (*Blues Brothers 2000*) as Freddy Freeman; Al Pacino as Sivana; Sara Lancaster (Lisa the gift shop girl on *Scrubs*) as Beautia; Mickey Dolenz (The Monkees) as Uncle Dudley; Christopher Lee as Shazam; Burt Reynolds as Mr. Morris; Giuliana (*E! News Live*) or Debbie Matenopoulos (TV Guide channel) as Miss Jameson; Caitlin Wachs (*Family Affair*) as Cissy Sommerly; and Richard Widmark as Uncle Ebenezer.

As for Black Adam, I'm confident The Rock will *not* get the role for two reasons: First, Nicolas Cage is a better actor, giving a more credible performance or for more authenticity, cast an actor of Middle Eastern descent; second, and this is the real deal breaker, Rock's WWE contract states that Vince McMahon gets executive producer credit and partial creative control on any and all movies that cast The Rock. For that alone, The Rock should not even be an option for the role.

DEDUCTIVE EXPLANATION

Jake Fulton

Brent Frankenhoff, responding to my letter in ***CBG*** #1523, asked why *Detective Comics* would be an ideal venue for a Shazam back-up feature. Indulge me a moment and I'll tell you.

In the early days, both Bob Kane and C.C. Beck had art styles that were very cinematic. This separated both Batman and Captain Marvel from the other super-heroes who were illustrated in an action style derived from newspaper strips of the day. Likewise, both artists cast personalities as their characters: Fred MacMurray was Captain Marvel, Cary Grant was Batman, Max Schreck was Dr. Sivana, Conrad Veidt was The Joker, Freddie Bartholomew was Captain Marvel Jr., Jean Harlow was Catwoman, Alice Faye was Beautia, Lon Chaney was Clayface, Frank Morgan was Uncle Dudley, and so on.

Both heroes went through "campy phases," Batman in 1966 and again in the Joel Schumacher movies of the 1990s, Captain Marvel in the initial DC revival of the 1970s and there is speculation that Jeff Smith's mini series will heavily lean toward camp. Despite camp, both heroes, in their prime, had humorous edges: Batman originally had dialog peppered with snappy one-liners, and, more recently, Frank Miller and Tim Burton brought "black comedy" to the character, while Captain Marvel has his own whimsical humor.

Both Bruce Wayne and Billy Batson are orphans. One could say they are mirror images of each other. Bruce, wealthy with no material needs, desired revenge and traded his life of ease for a dark crusade. Billy, poor and homeless, received magical powers which resulted in a much more optimistic crusade. I would go as far to say if a young Bruce Wayne received super powers, he would become Captain Marvel. If Billy Batson were forced to grow up without super powers, he would become Batman. Both Batman and Captain Marvel have extended "families" in Robin, Nightwing, Batgirl, Spoiler, Flamebird, Oracle, Mary Marvel, Captain Marvel Jr., Mr. Tawney, the Three Lieutenants Marvel, and so on.

Both characters have the greatest Rogues Galleries, bar none: The Joker, The Penguin, The Riddler, Catwoman, Two Face, Scarecrow, Mad Hatter, Doctor Sivana, Beautia, Captain Nazi, Mr. Mind, Black Adam, King Kull, Chain Lightning, all the pinnacle of fictional villains. Only Dick Tracy, Spider-Man, and possibly the silver age Flash could compare in the quality of enemies.

Batman is the world's greatest detective. The world's mightiest mortal is also a natural detective with the wisdom of Solomon. Read *Shazam Archives* Vol. 2, and you'll see many instances where Captain Marvel is cracking mysteries, and proclaiming he loves solving a tough mystery. It is sad the wisdom of Solomon has not been used to its fullest potential in recent decades, but a stay in *Detective Comics* could change that.

Finally, read Scott Peterson's *Gotham Adventures* title. It is not that dissimilar to vintage Fawcett Captain Marvel stories. If one would just have an open mind, one would see just how close Batman and Captain Marvel are. There is a kinship there. I feel they could truly be the World's Finest team. I do not buy into the idea DC portrays that Superman, Batman, and Wonder Woman are the hierarchy of DC heroes. Batman would loathe Superman, and Superman could never trust Batman, much like in *The Dark Knight Returns*-inspired late 1980s and early 1990s. However, with Batman's soft spot for orphans, I can easily see Batman and Captain Marvel being best friends. In my opinion, there are two rival camps in the DC universe. Superman and Green Lantern are the hierarchy of the first camp, and Batman and Captain Marvel are the hierarchy of the second camp. Wonder Woman would be neutral, fitting in both camps, yet not acting as a peacemaker. All my friends who like Batman also like Captain Marvel, yet most do not care for Superman. Most Superman fans do not like Batman or Captain Marvel. Suggesting "Shazam" be placed in *Action Comics* is really the questionable statement, and ultimately would sabotage Captain Marvel's popularity and success. In *Detective*, however, there is the opportunity to build. Build new fans for *Shazam!*, as *Detective* readers now get to experience his adventures. Build a larger circulation for *Detective* as Captain Marvel fans now will buy the title.

However, I will concede one point: I, too, would love to see DC revive *Whiz Comics* or *Adventure Comics* as an anthology title with Captain Marvel as the lead feature, and rotating back-ups consisting of Plastic Man, Power Girl, and Blue Beetle.

As for the comment that "kids palling around and getting into misadventures went out in the Golden Age," perhaps that is when you grew up. I see kids hanging out together today having adventures in real life — true, it may be at the mall instead of the slums, but I thought that was a bitter, old codger comment to make. On a purely creative point, if a writer has talent, he can do a lot of entertaining things with that concept. And did you ever stop to think that perhaps costumed super-heroes and comic books "went out in the Golden Age" also? A lot of anti-comic-book critics feel that way. And I still stand by my statement that I would like to see a new Robin, preferably a female one.

Also, allow me to make a couple corrections. When I wrote the letter as published in ***CBG*** #1523, I did not know DC was planning a new *Outsiders* title as a sort of covert team title. So, let me restate my roll call of Batman, Mary Marvel, Terra, Flamebird, Ibis, and Ultra Man to be a team title revamp of the Silver Age Batman feature "The Mystery Analysts" written by either J.M. DeMatteis, David Micheline, or Howard Mackie, and pencilled by either Joe Bennett, Eric Shanower, or Stuart Immonen. Second, I did not know *Supergirl* and *Young Justice* had both been cancelled. I will miss *Supergirl*. Third, my comments about *Generations 3* should have been for *Generations 4*.

Thank you for allowing me to respond.

Brent: *By the time you read this, I'll have celebrated by 37th birthday and, while I do use many anachronisms and colloquialisms, I think I'm a long way from "old codger" status. My wife would describe me more as "set in my ways."*

I should have clarified my statement about kid gangs. The type that I (and I assumed, you) were thinking of were the mischief-makers (like The Little Rascals or The Dead End Kids) who palled around together, usually under the watchful eye of the neighborhood policeman or other figure of authority who would attempt to keep the kids out of trouble for the most part. That figure would also bail the kids out when they got into trouble, usually through a humorous misunderstanding. The kids may have been mischievous, but, in the end, they would always do the right thing. Contrast that with today's teens hanging around malls. I compare those "mall loungers" to the kids that used to congregate on street corners near the drugstore or soda shop to visit and hang out, rather than the mischievous kid gangs. It's all part of our evolving society.

Anyway, DC desperately needs an anthology series to allow those characters who can't, for whatever reason, carry their own title. ***Adventure Comics*** *would be one of the better currently unused titles.*

DISPLAY RULES AND REPRINTS

Dan Long
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Pittsfield, IL 62363

I appreciate Howard Zimmerman's warnings on displaying comic books. My parents owned a hardware store for 13 years, and the rule of thumb for window displays was two weeks in indirect sunlight, a week in direct sunlight. My collection has its own room, and the windows are covered.

And don't limit sun exposure to just comics. Plastics are prone to damage as I'm sure other materials are. Also, if you're loaning for the display and don't set it up yourself, don't be shy about setting standards for the people handling your items.

Another item in ***CBG*** #1525 caught my eye. While I agree a hardcover of *Cancelled Comics Cavalcade* may be the only financially feasible option, I'd have to insist on color.

I'd also argue if DC promotes it properly, maybe even making it a "Hypertime" tie in of some sort, I think it wouldn't have to go to the hardback extreme. I don't know what creators are paid for reprints of back issues, but I do know DC has reprinted several of its comics from many decades, most notably the *Millennium* series of books.

I think many companies don't understand how to market their books to maximum effect. I seldom see comic books marketed outside publications and other venues already targeting comic-book readers. I don't want to pick on Marvel, but I have to share this. I thought Marvel's *X-treme X-Men* was part of its not-regular Marvel universe titles. Marvel really needs to promote content. For a casual X-reader, I had no idea this book was part of the "family."

I was going to write a separate letter about *Supergirl*, but I think I can be brief. While I enjoyed the ride of *Supergirl* #1-50, I was ready for a smaller story arc, maybe even less than 12 issues. After #75, when I saw the ads for the second real Supergirl, one question popped into my head: "How many issues is this going to last?"

Since #50-75 were essentially one storyline, I'm sure many readers and retailers, were wondering if anyone wanted to read the next 25-issue story. I've said this before, but I'm not afraid to repeat this one particular idea: Write some single issues. Kurt Busiek's last issues of *Avengers*, the Kang epic, just ran too long. I don't mind when a story is continued, but for 12 issues? Twenty-five? And the issues leading up to *Thunderbolts* #75? Please, a few single or just two-issue stories are needed.

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GEMSTONE GEMS

Gary Scott Beatty
Graphic Magics Studios
Comic Artists Direct

Hurray for the return of Disney, especially Uncle Scrooge, to comics. I can't help thinking, though, that someone in marketing has made the wrong quality and pricing decision. Sure, I'll probably subscribe to the 64-page prestige-format book. But I can't imagine a kid saying, "Hey, dad, how about seven bucks for a comic book?"

There should be a cheap line for kids. That's right, I said it, cheap. Lousy paper, dirt-cheap prices. I give away a lot of comics (and think we *all* should) throughout the year to little kids but I'll stick to the bargain bins for Disney comics until I can pick them up new for a couple of bucks. The funny thing is, Gemstone will make *more* off of me with dirt-cheap comics than the expensive line, because at $6.95 I will probably *never* give them away. But at $1.95, I'll be handing them out to everybody.

Brent: *Don't forget about Gemstone's first effort, a reprint of "Maharajah Donald" from* ***March of Comics*** *#4 for this year's Free Comic Book Day.*

JUST SAY NO TO NEGATIVITY

Nelson Jimenez
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I was wondering recently why there are so many negative comic books being published, especially by DC's Vertigo line and Marvel's MAX line. This came to mind as I was reading about Rick Veitch's never-published Swamp Thing meets Jesus story. If comic books can be produced featuring Lucifer (Vertigo) or Son of Satan (Marvel), why can't this story ever be published? DC at one time did a tabloid size Bible comic book and Marvel published Mother Teresa and Pope John Paul comics. Why not attempt this again?

I am looking forward to Frank Miller's *Jesus!* miniseries. At least he is willing to try something different (just look at his *300* and *Sin City* stories). I would love to see DC do a Vertigo style *Tales of the Bible* comic book. Would such a series do well in the market place? I think so, especially if they do it like *Legends of the Dark Knight* with rotating writer/artist teams.

I would also like to see DC reprint more classic comics like they did the first issues of *Watchmen, Gen13, Mysterious Suspense, etc*. This time I would like to see the two Jack Kirby one-shots of *Spirit World* and *In the Days of the Mob* as well as the tabloid editions of *King Arthur* and the Bible mentioned above.

Brent: *Unfortunately for one of those Kirby requests,* ***In the Days of the Mob*** *was a magazine-sized one-shot, so a reprint would be pricy. As for the* ***King Arthur*** *tabloid, that was advertised in the mid-1970s, but never published, another victim of the DC Implosion.*

NOT AN INCREASE, A DECREASE

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After reading the story in ***CBG*** #1524 about Marvel raising prices on 13 of its books, I felt I had to voice my opinion. I think that Marvel is wrong in doing this. Where else in business, or retail does a company raise prices when something doesn't sell? Only in the comic-book business is this done, and it doesn't make any sense. If the books aren't selling, wouldn't it make better sense to make some changes in those books first, rather than sealing their fates? Marvel knows that they are going to cancel some, if not all, of those books eventually, so why not experiment with them first?

Really, if a book like *Iron Man* isn't selling like Marvel wants at the current price, what makes them think it'll sell at a higher price? Explain that one to me. I don't get it. There are a couple of ways that Marvel can boost sales of the book, if not in the short term, then certainly in the long term.

One way is to change the current creative team, that sometimes makes a book better. And in *Iron Man*'s case, I think he needs a new creative team. No disrespect to Mike Grell, but it's time *Iron Man* had a change. He needs a new, more streamlined armor, a new, fresh artist, and more exciting stories. Enough with the heart, already. Sometimes change is good. And a fresh take on ol' shellhead is needed right about now.

If the current creative team isn't cutting it, then why not get a new team? *The Avengers*, which is a very good book, and sells well, just changed creative teams yet again. Think about it, sometimes it's not the character that doesn't sell, it's the people behind the character that don't sell. Think about that one, Marvel.

Another way Marvel can help its books, and I think it's the best way; lower the cover price. Yep, you read that right, I said *lower* the cover price. Wal Mart does it all the time; roll back prices to stimulate sales and sell more. Great idea, and it works, it works very well. Why not lower the cover price from $2.25 down to a reasonable $1.99? It couldn't hurt. That makes more sense than raising the cover price another 74¢. That may not be much for one book, but it's a lot when you buy a couple of books. And besides, current comic books are expensive enough as it is. If you keep the current creative team, lower the cover price, then that would entice more people to seek out the book and try it. And if the books still don't sell, well then, it's time to change the creative team. It's worth a shot.

How do you expect a kid who wants to try out a comic book for the first time to justify to their parents the expense of one comic book? The industry wonders where the new comic-book customers are, and what's keeping them from buying comic books. Look at the cover price, that'll give you some idea. Kids, as well as some adults, have only so much money to spend, and they don't want to spend too much of it. It's really unbelievable to me, when *TV Guide* costs less than an issue of *Iron Man*. Come on, that in itself is nuts.

In case you think otherwise, Marvel is my favorite comic-book company. I'd like someone there to explain the reasoning behind the price increase, justify it. Those books are in the lower-tier of sales for a reason. Well, look for the reason, fix it, make the books better. Do anything but increase the cover price. Will it really hurt the bottom line if you lowered the cover price?

I love comic books. I've been buying, reading, and collecting comic books since I was six years old. In that time, I've seen many, many changes in the industry. Some good, some bad, some outrageous. But in all that time, I had faith that the comic-book industry would survive and get better, and provide many generations hours of enjoyment. So, I think that it's time some real change takes place, not just in how comics are created, but in the way they are presented to the public. Comic books have grown up, but in growing up, has the industry forgotten when it was young? In trying to show a more bold, mature look, have they set aside their carefree, fun ways? I hope not. There's

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--Mad in Manhattan

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--Mr. Last Kiss

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room to be mature, sophisticated, and at the same time, simple and fun. The future lies in the past. And the past can teach some valuable lessons. I hope Marvel, as well as everyone else, is wise enough to know what it is.

TO ALL THINGS COME AN END

Gary M. Pietti
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Beamsville, Ontario, Canada L0R 1B7

It had to happen eventually. As with all the things that we like, *Superman: The Man of Steel* #134 was the last issue. This series has lasted on the racks for 11 years, not bad for a Superman knock-off. It even had a Canadian artist by the name of Jon Bogdanove drawing it for most of its run. The first issue had a most impressive cover. His artwork was somewhat similar to another young Canadian-born artist who not only drew Superman, but co-created him as well by the name of Joe Schuster.

As a further tribute to the earlier Superman, they even had a storyline in issues #80, 81, and 82 having Superman appear as he did when he first made his comic debut. Bogdanove did a fantastic job at this. To me, this was a very nice way to say that the creators of today have not forgotten about the past.

The series was also the comic book to feature the first appearance of future Superman killer Doomsday. With *Man of Steel* now canceled, it joins *Superman: Man of Tomorrow* on the shelf of the cancellation ranks. Granted, *Man of Tomorrow* only came out quarterly, but it had some darn fine stories. I just hope that this isn't the start of a trend.

The story of John Henry Irons started out in the pages of *Man of Steel* and it is only fitting that it should finish up here as well. When he turned on his own niece to destroy her in *MoS* #134, you knew that he was already dead inside. John Henry believed in life and when he created weapons of destruction, he tried to make up for it by saving lives. The end of the story was a fitting eulogy for him. I wonder that will happen to him in the *Superman/Darkseid: Apocalypse Now* one-shot.

Recently, artist Brandon Badeaux has been drawing *Superman: The Man of Steel*. He has also drawn for *Action Comics* as well. It would be a shame to lose a talent like his to a lesser book or to another company. He has a nice sharp, clean style which would be suited to *Adventures of Superman*.

Now that DC has deemed it no longer necessary to have a letters page in the back of its comics, your publication is the only one which I know will reach the largest comics reader audience out there. I find that writing in a paper brings a hobby group closer together, whether it is comics or anything else.

A BARTER SYSTEM?

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Muskegon, MI 49441

After reading the article on William Messner-Loebs, it occurred to me that all the resources that are available to the comics community are not being utilized to their fullest. Just as an example, I am sure that there are lawyers that are comic fans, that would be happy to represent Messner-Loebs in his suit against the salesman that cheated him for a barter of original art, signed books, or signed copies of scripts that he has produced. Someone may be able to do *pro bono* work for him just for the chance to meet someone with his history in the comic-book industry. There are fans everywhere.

I think this kind of barter system could apply to many in the comic-book industry, if only the needy and the helpful could be hooked up in some sort of clearing-house system. Maybe through ***CBG*** where anyone interested in donating their time to a comics creator in need could log that information. ✦

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How to break into comics, Part 3

By **Heidi MacDonald**

My, my, it turns out that talking about breaking into comics as an artist has taken up two whole columns with no end in sight. In truth, I could go on and on and on, but its time to close this section. My final rant concerns making the jump from dreaming to putting something into print.

As I kept mentioning in the previous column, if you want to get work as an artist you're going to need a portfolio. These days, you're probably also going to need a website — making with the click-through is about the easiest investment in terms of time and effort, and it has the benefit of being available 24 hours a day. You never know when someone is going to be looking for someone exactly like you. Nowadays with the easy accessibility of web space, scanners, and e-mail, not to mention *Photoshop*, you have no excuse not to have a website if you are trying to get work in comics.

A long time ago when I was talking about breaking in as a writer, I mentioned that a mini-comic of self-published work is one of the best ways to break in, unless you can somehow write TV shows or feature films.

The same goes for artists. The reality is, even now, unless you draw traditional super-hero art, you are not very likely to get hired to draw comics. Although there is a small market for licensed kids comics — the Cartoon Network books, Disney, and Nickelodeon — it's just that, small. For the hundreds of artists who draw in "any other style" no matter how good you are — you are not going to get hired to draw *Agent X*.

Now, those of you who are somewhat familiar with my writings over the past few years know that super-hero art occupies a very minimal spot in my personal pantheon. It would be a sad world without the late Al Hirschfield, Gahan Wilson, Patrick O'Donnell, Evan Dorkin, Carla Speed McNeill — you must be getting my drift by now. As it happens, just about everyone who doesn't draw super-hero style is a cartoonist, not an artist — that is they write, draw, and turn in the whole shebang. So the following advice applies to everyone, but it might be even more germane to those who don't draw in a "commercial" style.

As I previously pointed out, the road for the prospective writer is even tougher than the road for the artist. If you want to publish your own comic book, however, it is strongly urged that unless you actually want to write and know how to write, you team up with one of those prospective writers. By knowing how to write, I mean you aren't going to embarrass yourself with bad grammar, terrible spelling, and jumpy, disjointed narratives. Think hard, now. Being a very good writer is no easier than being a very good artist.

Unless you know you can do both, I recommend working with a writer. Learn how to tell a story with someone else. Don't settle for anyone. Find someone who knows what they're doing. A great story will make your art seem even better. There are literally dozens of writers out there looking for artists, By teaming up, you will learn many valuable skills, including a) learning how to interpret someone else's story instead of just drawing what you please and b) learning how to get along with a collaborator. Both of these are very valuable skills for the professional comics artists. The first is invaluable, and the second might as well be — let's face it, if you're a pain in the butt, you're eventually not going to get much work no matter how brilliant you are.

After you have your writer, the important thing is to do something, make a mini-comic, print a 32-page pamphlet, a trade paperback — whatever you can afford. Even an eight-page mini made of two sheets of typing paper folded over (professionally copied at Kinko's, of course, not carelessly stapled at home) can work.

And then, of course, you give it everyone you meet. Established pros, other people trying to break in, fans, columnists for ***CBG***, editors. Don't hold on to it. Let the baby fly.

"Many is the time I've seen someone when they were just starting out, watched them develop, and when the time was right, given them a job, and I'm certainly not unique."

However, be aware of what will really happen to your mini. When I worked for DC, I came to dread sitting in the booth. I'd sit behind the table for two hours and talk to perhaps one person who actually read the books I worked on. In the same time, I'd probably talk to 20 who wanted to break in to comics. I know I got exhausted by the process, I can't imagine how it is for a Bob Schreck or an Axel Alonso. While I was sitting there I would be handed dozens and dozens of self-published projects.

The truth of the matter is that just as the Imperial Starfleet jettisons their garbage before going to hyperspeed, comics editor dump the vast majority of those portfolios and mini comics in the wastebasket of their hotel room before they leave a show. Yep. It's true. I've seen it happen.

But maybe you will get the flip-through before it's jettisoned.

Most editors can tell from the cover whether it's worth flipping through. But if the book looks creative and professional, it will get a flip-through. And if the inside looks as good as the cover, maybe it will get a read-through. Maybe it will get taken home, even.

For all the discouraging words I've been giving, the truth is, if you do have the spark of creativity and inspiration, an editor will become your best friend. Nothing makes an editor happier than finding a new talent. Really!

If you have actual talent, don't be surprised if an editor keeps a packet or a card or a mini. If an editor gives you his or her card, a follow-up package is not a bad idea every three months or so. When you have something new to show, send it along. Many is the time I've seen someone when they were just starting out, watched them develop, and when the time was right, given them a job, and I'm certainly not unique. There's hardly a superstar of comics that I don't remember when they were sitting in artist's alley giving away their mini comics. Everyone starts somewhere.

Do *not* send the same package every month. That means you're just desperate and annoying, and you will never get work.

A long time ago, I mentioned that I had seen professional artists in portfolio review, which is a bit surprising. You wouldn't expect people who already had work to be going back to boot camp. However, the reality is, the comics business is still very tough to make a living in, even for people who have been doing it for a while. You need to give yourself a chance for every break you can think of.

In summing everything I've been rambling on about, I'll leave you with the following two pieces of advice:

#1: Don't make excuses. Don't ever give it anything less than your best shot. Don't say you didn't have time to finish it, even if you didn't. Don't give out mini-comics that you spilled coffee on. Whatever you give away will be your ambassador wherever it goes, and you won't be able to explain that the zipatone was peeling off so you had to scotch tape it down. The giveaway, portfolio, or website must speak for itself. Don't ever give it less than your best. If you don't, editors will know you will give less than your best on projects they hire you for, and you will not get hired.

#2: Take life drawing classes. Really. ✦

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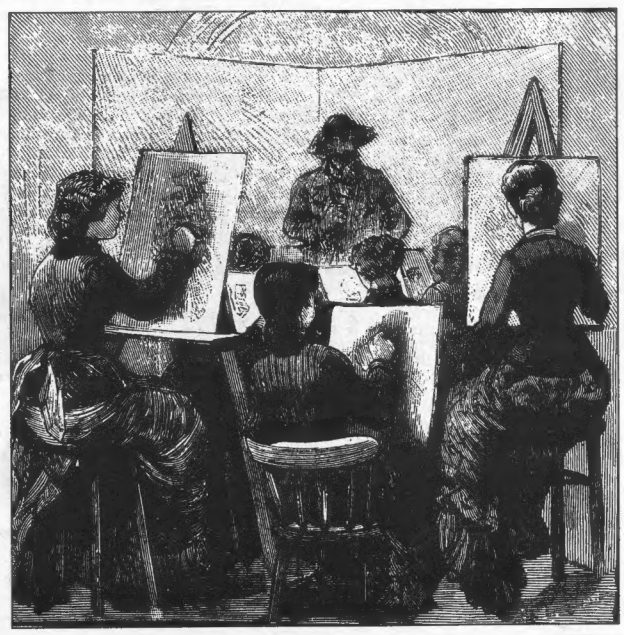
Heidi can be e-mailed at ***comixace@aol.com.***



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778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	$14.00	$46.00	$200.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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700M	7 x 10 3/4	Current Comics - 1990's	$15.50	$118.00
725M	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$15.75	$119.00
775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
		Add Shipping & Handling*	$2.00	$9.00

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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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- Flap can be folded over, tucked in, or taped closed.
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Price per: Item#	Size	Description	50	200	1000
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00

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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

First look: *Daredevil*

A sneak preview leads to an early review!
Screening Room, Page 24

IN BRIEF

Rosemann signs with CrossGen

Former Marvel Comics Marketing and Communications Manager Bill Rosemann has joined CrossGeneration Comics in that company's newly created position of Director of Marketing Communications.

Rosemann will oversee advertising and media relations. Fans will renew their familiar with his name, as he steps into Ian Feller's shoes as CrossGen's representative to the press. (Feller will concentrate on his job as managing editor of CrossGen's Code 6 line of comics.)

CrossGen Vice President of Product Development Tony Panaccio told ***CBG***, "We knew we wanted to get someone like Bill Rosemann, who has 10 years of experience in this position with Marvel, so we did. It is absurd and amazing that a guy with his talent can become available."

Rosemann said, "For the last three years I have been impressed with CrossGen's focus on imagination, integrity, and innovation. This is a company with heart."

Fans will probably remember Rosemann best as "Your Man @ Marvel," a name he created for himself while at Marvel.

"In fact," Rosemann said, "from now on you can just call me 'Your Friend @ CrossGen.'"

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections – as well as instant news on breaking stories in today's comics hobby!

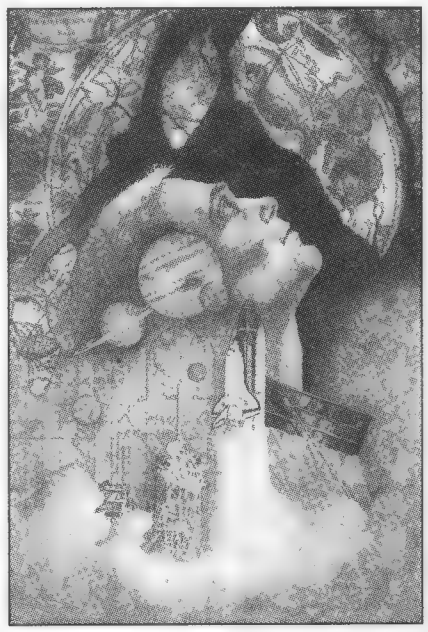
Orbiter

There's a sonic crack, 50 miles out. Something trailing fire, swooping down from the upper reaches of the sky. People look up, confused. It's coming down like a dirty comet. It seems slow, but there's no time for anyone but the most alert – or most terrified – to run away. At two miles out, some of them recognize the approaching object: a space shuttle. A craft that hasn't flown in 10 years. And its landing gear is locked, gliding home to the Cape runway ... the runway full of people.

The space shuttle *Venture* has returned after disappearing 10 years ago. Cruising to Earth on autopilot in a murderous fireball, its crew missing – save for the catatonic pilot – with new instrumentation, new engines, and covered in something very much like skin. And with Martian sand in the undercarriage.

Now a team of three specialists cheated out of their own dreams of spaceflight is assigned to discover the mysteries of the *Venture*. Where has it been? What's been done to it? And what became of the crew – and the mind of the pilot?

February 2003
DC solicitation for Orbiter



Space crash GN ships in April

Almost-completed graphic novel features shuttle smash-up

By **Maggie Thompson**

Colleen Doran is a science-fiction buff who began writing and drawing the SF series *A Distant Soil* in 1983, two decades ago. The writer-artist has collected astronaut memorabilia all her life, and DC described her upcoming "mature readers" graphic novel as "both a psychological mystery and a science-fiction story set in the early 21st century." Due to ship April 23, the 104-page Vertigo hardcover is titled *Orbiter* and priced at $24.95. And it opens with the crash of a space shuttle.

Concerned that anyone would jump to the conclusion that *Orbiter* had been designed as a project released to profit from the *Columbia* disaster, Doran told ***CBG*** Feb. 1, "I started drawing the project in January 2002, but Warren actually proposed it, I believe, in June of 2001.

"I was in New York for a convention at Madison Square Garden and I found out that weekend that DC had approved the project and that we were going forward.

"We've been researching it and drawing it and working on this thing for a long, long time. Both Warren and I are big space-program supporters, and we love it. We've been life-long space geeks." The project is almost complete. "I'm literally five pages from the end of the book."

DC has told ***CBG*** that it will release *Orbiter* as scheduled and that Ellis will provide a foreword to the hardcover that will reflect on the events that occurred in February.

Doran had brought more than her art and her science-fiction backgrounds into the project. As reported in ***CBG*** #1503, she said, "I spent several weeks just studying technical spècs of the ship and learning about it. I really enjoyed doing the research. In fact, I enjoy doing it so much sometimes I forget to do the damn book. I've got to remember to put the research book down, pick up the paper, and draw something."

The project was nearly completed when word came of the loss of *Columbia*. "*Orbiter* is almost completely colored and lettered right now," she said at the Feb. 1 Creation comics convention.

"I turned in the cover, and the solicitation appeared three days ago in Diamond's *Previews* catalog."

Doran grew up in Virginia close to NASA's Langley Base. She said in the earlier interview, "I could be there in 10 minutes. When I was growing up, it was a big deal to drive down to the base and watch the planes. We'd go to the NASA museum. The craft in which Grissom, Chaffee, and White died was on display there, and I remember staring at it and just thinking about it. I still have my official 'Man on the Moon' Apollo moon-landing album. I have all these newspapers and astronaut autographs. I love all that stuff."

The message of *Orbiter*, she said Feb. 1, was hope. "It's about *not* giving up. It's about *not* pulling back in the face of adversity. I was talking with a friend this morning, and she said, 'You'd think this would be routine by now.'

"How many centuries was it before an Atlantic crossing was routine? How many years before flight was routine? This was only STS 107. How routine is *that*? A space shuttle is a big flying brick that goes up into space on a huge bomb filled with extremely toxic material. This is not routine. This is very dangerous.

"These people are pioneers and explorers. They're not the people who take you to New York on the United Shuttle. This is very dangerous work, and we can't assume that, because something went wrong in this instance, we've got to stop because it's so dangerous.

"How wimpy would that be? It would just mean that the meek have inherited the Earth — and are keeping the rest of us prisoner." ✦

INSIDE THIS SECTION

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Vaughan tackles unknown Tsunami title

Runaways gives a deeper look at teen-agers' parents – and they're evil

By **Nathan Melby**

Marvel Comics announced its new Tsunami line Jan. 22. Part of the plan for that line is the release of several "manga-style" titles aimed at readers of all ages.

While the line will include titles with such familiar Marvel characters as The Human Torch and Namor, writer Brian Vaughan will bring six new teen-age characters to the line with his title, *Runaways*, due to hit stores Apr. 16.

Vaughan said that *Runaways* is the story of six kids questioning their parents and actually being right. "At some point in their lives, all young people believe that their parents are the most evil people alive ... but what if they really *were*?" Vaughan told ***CBG***. "When six young acquaintances discover that their parents are actually super-villains, the kids run away from home and into the adventure of their lives."

Vaughan will be joined on *Runaways* by artist Adrian Alphona and Vaughan spoke highly of the work.

"Adrian Alphona is brilliant at turning my dense scripts into beautiful, fast-paced pages. There's a lot going on in every panel, but it never feels cluttered," Vaughan said.

The series will also feature painted covers by Jo Chen.

Vaughan said that, because of the characters' upbringing, they will undergo big changes in the beginning of the series. "Because their parents are all wealthy Los Angeles socialites, the kids have been cursed with trendy names like Chase and Karolina but, by the end of our first arc, they'll have given themselves new handles like Talkback, Sister Grimm, Lucy in the Sky, and Arsenic & Old Lace. Stay tuned to find out who becomes what, and why.

"Our Runaways are six ordinary, 'super-powerless' (initially, at least) kids ranging in age from 11 to 17," Vaughan said. "We've got four girls and two boys. (Tradition be damned!) At first blush, they may look like the standard 'Breakfast Club' archetypes (the jock, the brain, the princess, *etc.*), but we'll start to subvert those roles almost immediately."

Vaughan classified *Runaways* as an all-ages series and said that any all-ages book will live the next few years in the shadow of another successful Marvel teen book.

"For the next few years," he said, "I think any super-hero book with teen-age protagonists in it will have to live in the shadow of *Ultimate Spider-Man* (kind of like the way every '90s movie with guns in it was compared to *Pulp Fiction*, fairly or unfairly). And, while I can only hope that our pacing and characterization are half as good as *Ultimate Spider-Man*'s, we did try to make our book a unique animal.

"For example, the Runaways will never spend a single second inside a classroom. That's tough, since a lot of the best moments in shows like *Buffy the Vampire Slayer* take place at school, but we really wanted to attempt something new. Can you remove teen-agers from their natural, comfortable environment, and still tell a story that feels grounded in reality? We plan to find out."

Vaughan said that there will be a difference between the characters in *Runaways* and *Ultimate Spider-Man* because of the way characters treat authority figures

"I always thought that there was something slightly suspicious about the way adult writers had protagonists like Batman and Spider-Man revere their deceased parents (or parental figures). I mean, if Dr. and Mrs. Wayne or Uncle Ben had lived to see their children turn 17, Bruce and Peter probably would have ended up hating them (the way most kids grow apart from their parents around that age).

"To me, it felt as-if grown-up comics creators were subtly suggesting to their young readers that true heroes always respect their elders and blindly follow their teachings. (On the other hand, maybe the real message was that the only good parent is a dead one.)

"Either way, Adrian and I are both in our 20s and still believe that it's important to question authority and challenge the status quo established by the previous generation. Underneath all the super-hero trappings, that's what our book is really about." ✦

What will these six teens do, when they find out their parents are super-villains?

IN BRIEF

Ultimate Venom becomes next Marvel Must Have

The success of Venom in the Ultimate universe has prompted Marvel to go back to press with the first four chapters of the Venom saga in *Ultimate Spider-Man* #33-36. The four issues will be featured in a new *Marvel Must Have: Ultimate Venom*, due in stores Feb. 26 with a cover price of $3.99.

The Venom storyline in *Ultimate Spider-Man* will continue through April, ending just before Venom gets his own series in Marvel's new Tsunami line.

Lustig to publish *Last Kiss* #4

John Lustig's re-dialoguing of old romance comics in his *Last Kiss* series will return in April with the "Wild and Wicked Women in Prison" issue.

The comic book will feature a cover by Dick Giordano, a guide on "How to stay out of jail," and an interview with a parole officer who owns a comics shop.

NEW COMICS shipping Feb. 23-March 1

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie #533, $2.19
Betty & Veronica Spectacular #59, $2.19
Laugh Digest #182, $2.39
Veronica #137, $2.19

CrossGen

Brath #1, $2.95
Edge #11, $7.95
Meridian #33, $2.95
Path #12, $2.95
Ruse #17, $2.95

Dark Horse

Astro Boy Vol. 12 TP, $9.95
Buffy The Vampire Slayer #54, (two covers $2.99)
Hellboy: Anthology #1, $2.99
Kiss #7, (two covers $2.99)
Lone Wolf 2100 #8, $2.99
Nevermen: Streets of Blood #2 (Of 3), $2.99
Star Wars: A Valentine Story, $3.50
Super Manga Blast! #30, $5.99
Usagi Yojimbo #64, $2.99

DC Comics

Batman #612, $2.25
Batman/Aliens II #3 (Of 3), $5.95
Batman: Child of Dreams HC, $24.95
Batman: Gotham Adventures #59, $2.25
Catwoman #16, $2.50
Danger Girl 3-D, $4.95
Dexter's Laboratory #34, $2.25
Fight for Tomorrow #6 (Of 6), $2.50
Global Frequency #5 (Of 12), $2.95
Green Arrow #21, $2.50
Green Lantern: The Power of Ion TP, $14.95
Hellblazer #181, $2.75
JLA #78, $2.25
JLA/The Spectre: Soul War #2 (Of 2), $5.95
Legion #17, $2.50
Out There #16, $2.95
Promethea #25, $2.95
Resistance #6, $2.95
Shade, The Changing Man: The American Scream TP, $17.95
Superman #190, $2.25 (Sp Ed $3.95)
Titans #50, $2.75
Vertigo X Preview, $0.99
Wildcats Version 3.0 #7, $2.95
Wonder Woman #189, $2.25

Image Comics

Aria The Uses of Enchantment #1 (Of 4), $2.95
Clockmaker #2 (Of 12), $2.50
Hellspawn #22, $2.95
Holy Terror #3 (Of 3), $2.95
Powers #29, $2.95
Rotogin Junkbotz #0, $2.50
Sammy Tourist Trap #1 (Of 4), $2.95
Spawn #131, $2.95

Marvel Comics

Agent X #8, $2.25
✪ *Amazing Spider-Man* #50, $2.25 (Feb. 16-22)
Avengers #64, $2.25
Daredevil #44, $2.99
Fantastic Four #66, $2.25
Hulk/Wolverine: 6 Hours #3 (Of 4), $2.99
✪ *Marville* #6, $2.25
Paradise X: Ragnarok #2 (Of 2), $2.99
Peter Parker Spider-Man #53, $2.25
✪ *Spider-Man: Blue* #6 (Of 6), $3.50 (Feb. 2-8)
Ultimate Spider-Man Vol. 2 HC, $29.99
Ultimate War #4 (Of 4), $2.25
Weapon X #6, $2.25
X-Men Unlimited #42, $3.50
X-Statix #8, $2.25
X-Statix Vol. 1 TP, $11.99

NOW APPEARING!

February 15

Debi Derryberry (voice actress on *Jimmy Neutron*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 1 p.m.

February 19

Phoebe Gloeckner (*Diary of a Teenage Girl*) at Atlantis Fantasyworld, 1020 Cedar St., Santa Cruz, **California** 95060, from 4 to 6 p.m.

*[**Editor's Note:** Send items for this feature, which covers comics pros' appearances at stores and museum, **not conventions**, at least two weeks in advance of the signing date to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.*

***Please note:** This is a **free** service.]*

Second 2 Some reaches out to readers

FCBD comic book to offer suggestions for new readers

By **Nathan Melby**

Second 2 Some Studios, publishers of *Fade from Blue* and *Far from Saints*, is offering readers and retailers a chance to help the company to produce its Free Comic Book Day submission, *Christa Shermot's 100% Guaranteed How-To Manual for Getting Anyone to Read Comic Books!*

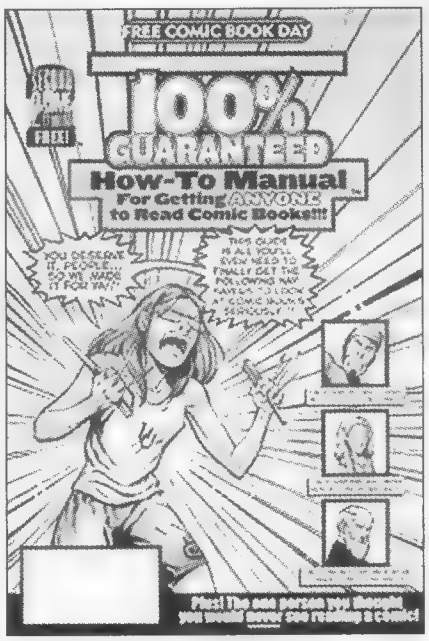
The comic book will be designed as a guide for non-comics readers to show them what they are missing.

Second 2 Some's official press release for the comic book said, "As a comic-book reader or comic-book reviewer, you know what your favorite comic series is and what it reminds you of in terms of a television show, movie, book, or comic strip. If you are a comic-book creator, you know 'who' your audience is and which issue is the best jumping-on point for someone new. If you're a store owner, you know you have a list you've already made up to help your customers find something they like. Everyone can help with this list to make it as complete as possible to represent everyone."

Second 2 Some Publisher Myatt Murphy told ***CBG*** that he and artist Scott Dalrymple need more than just readers letting them know their favorite title. They need readers to tell them what their favorite issue or story arc is that might hook in readers.

"Scott and I read a lot of comic books, but there are so many genres that I am not familiar with," Murphy said. "I don't want to be the one to say, 'If you are into this, buy that.' I want it to come from someone who really knows what they are talking about, and that is the fans and the retailers."

Murphy said that the second and third page of the issue will feature a



Fade from Blue character pointing readers to what page to go. "The comic is going to say, 'Is this what you like? Then go to Page 17.' "

The issue will then feature the characters from *Fade from Blue* acting out scenes from different genres.

"We realize that *Fade from Blue* might not be for everybody, but there *is* a book for everybody," Murphy said. "It is just a matter of pointing them in the right direction."

Readers interested to contributing to the issue can send an e-mail to Second 2 Some Studios from the "Contact Us" link on its website (*www.second2somestudios.com*). In the subject line of the email they should write "FCBD Suggestions" and in the e-mail include the recommended title or issue, along with their name, city, and state. The deadline for all submissions is Feb. 28.

Accepted suggestions will make it into a two-page spread at the back of the issue with the name of the first contributor to suggest it next to the comic book. Second 2 Some Studios said that, if the response is good enough, it might extend the portion at the end to a four-page spread (a double-page spread apiece for men and women).

Murphy said, "I would be happy to change the structure, if we get more requests." ✦

CONFIRMED SHIPPING

They're out there. We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Feb. 7:

About Comics: *Stewart The Rat* #1, $3.95 (Jan)

Albatross Exploding Funny Book: *Goon Vol. 1: Rough Stuff TP*, $15.95 (Jan)

Alternative Comics: *Hickee Anthology TP*, $12.95 (Feb)
Magic Whistle #8, $2.95 (Dec)
Urban Hipster #2, $2.95 (Feb)

Amaze Ink (Slave Labor Graphics): *My Monkey's Name is Jennifer* #6, $2.95 (Jan)

Anarchy Studios: *Xin: Legend of the Monkey King* #3, $2.99 (Sp Ed $9.95) (Jan)

Angry Naked Comics: *Monkey Man Unleashed* #3 (of 3), $2.95 (Jan)

Antarctic Press: *Dragon Arms* #3, $3.50 (Feb)
Mangazine #40, $8.99 (Jan)
Neotopia #2, $3.95 (Feb)
Warrior Nun Areala #14, $3.50 (Jan)

Archie Comic Publications: *Archie and Friends* #67, $2.19 (Feb. 2-8)
Betty #122, $2.19 (Feb. 2-8)
Betty & Veronica Digest #136, $2.39 (Feb. 2-8)
Jughead #149, $2.19 (Feb. 2-8)
Jughead's Double Digest #92, $3.59 (Feb. 2-8)

Avatar Press: *Jungle Fantasy* #1, (three covers $3.50; wraparound cover $3.95; Sp Ed $6.00) (Dec)
Warren Ellis' Scars #2 (of 6), $3.50 (Sp Ed $3.95) (Dec)

Big Umbrella: *Nine Lives of El Gato, Crime Mangler*, $5.00 (Feb)

Bongo Comics: *Futurama Comics* #11, $2.50 (Jan)
Simpsons Comics #78, $2.50 (Jan)

Castle Rain Entertainment: *Jack The Lantern* #1 (of 5), $3.00 (Jan)

Claypool Comics: *Deadbeats* #57, $2.50 (Dec)

CPM Manga: *Record Lodoss War: Chronicles Heroic Knight Book 4*, $15.95 (Feb)

CrossGen: *Demon Wars: Trial By Fire* #3 (Of 5), $2.95 (Feb. 2-8)
First #28, $2.95 (Feb. 2-8)
Mystic #33, $2.95 (Feb. 2-8)
Mystic Vol. 4 TP Out All Night, $15.95 (Feb. 2-8)
Way of the Rat #10, $2.95 (Feb. 2-8)

Dark Horse: *Buffy The Vampire Slayer* #53, (two covers $2.99) (Jan. 26-Feb.1)
Oh My Goddess!: Hand In Hand TP, $17.95 (Feb. 2-8)
Spyboy/Young Justice TP, $9.95 (Dec. 29-Jan. 4)
Star Wars: Empire #5, $2.99 (Dec. 29-Jan. 4)
Star Wars: Tales Vol. 3 TP, $19.95 (Jan. 5-11)

DC Comics: *21 Down* #6, $2.95 (Feb. 2-8)
American Century #21, $2.75 (Dec. 15-21)
Batgirl: Year One #3 (Of 9), $2.95 (Feb. 2-8)
Batman/Aliens II #2 (of 3), $5.95 (Jan. 26-Feb.1)
Batman: Bruce Wayne - Fugitive Vol. 2 TP, $12.95 (Feb. 2-8)
Big Daddy Danger #7 (Of 9), $2.95 (Feb. 2-8)
Codename: Knockout #21, $2.75 (Feb. 2-8)
Detective Comics #779, $2.75 (Feb. 2-8)
Doom Patrol #17, $2.50 (Feb. 2-8)
Hellblazer #180, $2.75 (Jan. 26-Feb.1)
Justice League Adventures #16, $2.25 (Feb. 2-8)
Looney Tunes #99, $2.25 (Feb. 2-8)
Mad Magazine #427, $3.50 (Feb. 2-8)
Robotech #3 (Of 6), $2.95 (Feb. 2-8)
Sandman Presents: Bast #2 (Of 3), $2.95 (Feb. 2-8)
Spectre #26, $2.75 (Feb. 2-8)
Vertigo Pop!: London #4 (Of 4), $2.95 (Feb. 2-8)
Witching Hour TP, $19.95 (Jan. 26-Feb.1)
Young Justice #54, $2.75 (Feb. 2-8)
Zero Girl: Full Circle #4 (Of 5), $2.95 (Feb. 2-8)

Dee Vee Press: *Deevee: Molotov*, $4.95 (Dec)

Fantagraphics Books: *Bondage Fairies: Fairie Fetish Collection TP*, $19.95 (Jan)
Kung Fu Girl GN, $12.95 (Feb)
Nightmare Alley SC, $14.95 (Jan)
Notes From A Defeatist GN, $19.95 (Dec)
Pogostick #1, $4.95 (Feb)
Shouldn't You Be Working #1, $5.95 (Feb)
Small Favors #7, $3.50 (Jan)
Storylines #1, $4.95 (Jan)

Gutsoon! Entertainment: *Raijin Comics* #9, $4.95 (Feb. 2-8)

High Aims.Comix: *She's A Nightmare Vol. 1 GN*, $9.95 (Feb)

IDW Publishing: *30 Days of Night TP*, $17.99 (Jan)

Image Comics: *Battle of the Planets/Witchblade* #1, $6.99 (Jan)
Clock Maker #1 (of 12), $2.50 (Jan. 26-Feb.1)
Evo #1, $2.99 (Nov. 10-16)
Fathom #1/2, $2.99 (Feb)
Hawaiian Dick #2, $2.95 (Jan. 12-18)
Tomb Raider #26, $2.99 (Dec)

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Mirage Studios: *Teenage Mutant Ninja Turtles* #8, $2.95 (Feb)

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Transformers: Rage In Heaven GN, $19.95 (Feb. 16-22)

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Wish Vol. 4 GN, $9.99 (Jan)

United Publications: *Sabrina Online Year Five: Adventures In Daring*, $4.50 (Feb)

Viz Communications: *Ceres, Celestial Legend Part 4* #4 (of 4), $3.50 (Jan. 26-Feb.1)
Shonen Jump Vol. 1 #3 March 2003, $4.95 (Jan. 12-18)

White Lightning Productions: *Bootleg* #7, $3.95 (Oct)

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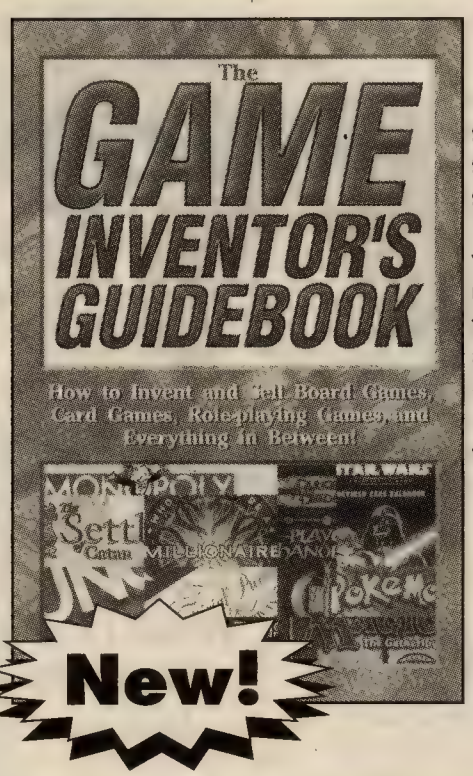

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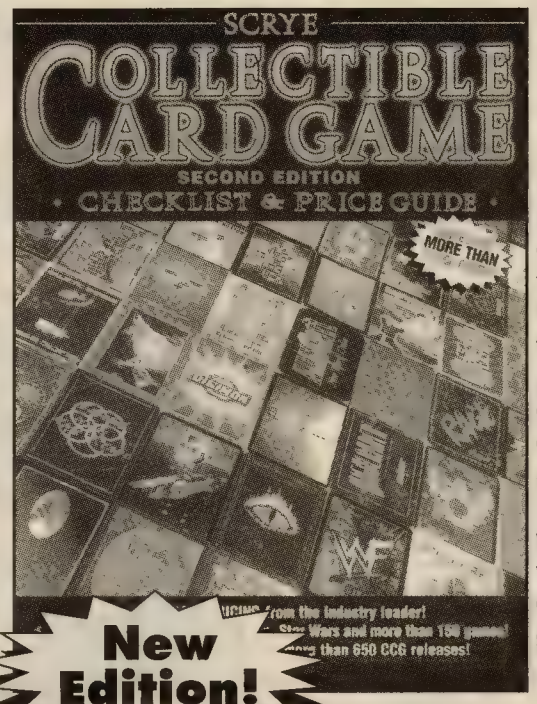

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A tidal wave of manga

Tony shares some favorites

I mean, I'm a teacher, right? How could I not get a perfect score?

— Eikichi Onizuka
GTO: Great Teacher Onizuka

By **Tony Isabella**

Marvel Comics has announced the first six titles in its manga-inspired Tsunami imprint and my initial reaction was, "That sounds kind of neat." Even after three decades in the comics industry, I lean to the optimistic.

I deliberately did no more than glance at the art which accompanied the announcements, preferring to avoid any preconceived notions before I read the actual comic books. Likewise, I didn't do more than skim the coverage of the news, instead, allowing the odd quote to jump out at me.

That the Tsunami titles are designed to appeal to those eager manga readers found in mainstream bookstores, especially the girls among them, struck me as an excellent notion. My own readers have been telling me manga rules the "graphic novels" sections of their local bookstores and confirming that manga seems to draw the most interest from younger browsers. Does that interest translate into sales? I hope so.

The Tsunami titles won't be an exact fit with Marvel universe continuity, but, for me, that's a ship that sailed a long time ago.

All I need are characters who are true to their essential concepts and personalities and good stories, and I'm a satisfied customer. Why sweat the minutia?

One Bill Jemas comment did elicit a sad sigh from me. He was quoted as saying these books were part of a Marvel commitment to give young writers "a soapbox and a podium to say what they have to say." Joe Quesada said much the same thing, substituting "new" for "young."

"When I say 'manga' to you, what's the first example that comes to mind?"

Were I prone to self-flagellation, I could count how many times Jemas and Quesada used "new," "young," and "youthful" in their remarks. Intentional or not, it fosters the impression that older writers have nothing to say. Sigh.

I think what impressed me most about the Marvel comments was that Jemas and crew admit they don't know exactly what makes manga tick, but do realize that, whatever that "what" is, it's more than wide-eyed characters, giant robots, and a specific artistic style. Because, for me, what makes manga tick is the variety of subjects its stories can encompass.

Off the top of my head, there isn't anything in American comic books that resembles such personal favorites as *Area 88, Eagle: The Making of an Asian-American President,* and *Maison Ikkoku,* just to name three. Along that line of reasoning, the thing which somewhat bridles my Tsunami optimism is that the announced titles all fall pretty squarely into the "super-hero" genre. Didn't these bright- new-young writers have any ideas outside the standard Marvel Comics box? Or am I wallowing in my oldness?

Actually, I'm just being difficult. It makes good sense for Marvel to play to its strengths with its initial Tsunami offerings, much more so than with its MAX imprint. But, for me, and I suspect many writers, new and old, the real challenge would be step outside the Marvel universe and create something truly different. That's how the Tsunami imprint will keep me as a customer.

The above was prelude to another one of those deep questions I like to ask of my readers, the questions that, several weeks from now, will allow me to fill a column or two with your words instead of mine. Us old guys need a week off now and then.

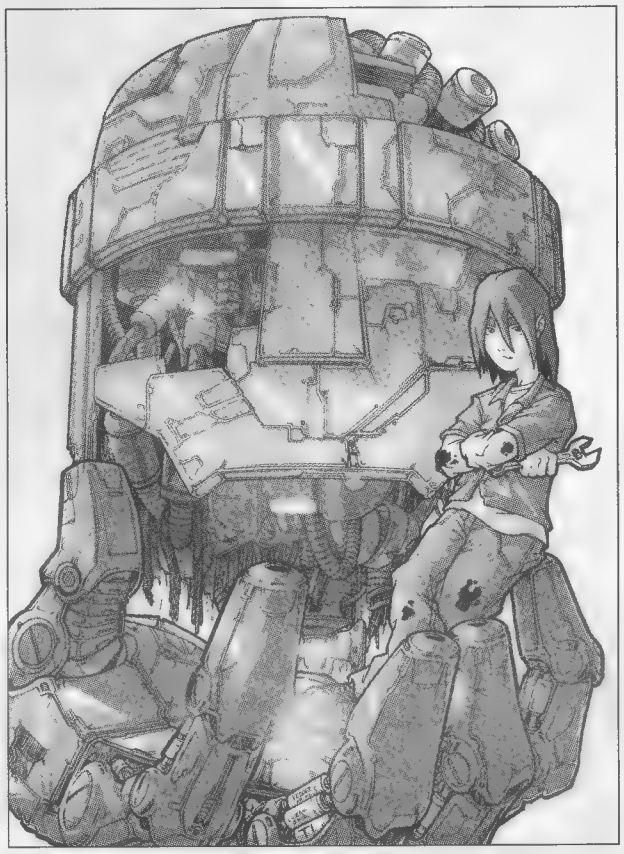
Here's the question:

What makes manga tick for you?

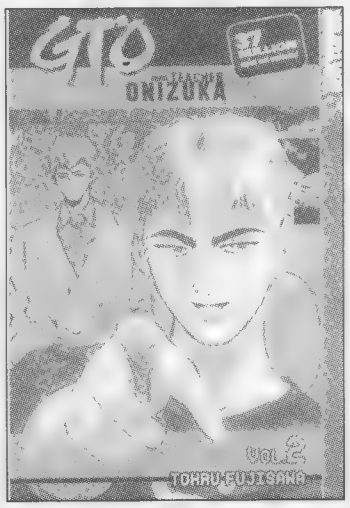
You know my answer: the variety. But what floats your manga-dinghy? Is it a certain style of art? Giant robots? Heroines in sailor-suits? Wild martial-arts battles? Stunted characters? Sword-swinging samurai? Strange creatures that fit in the palm of your hand? Those wide-eyed gals and guys?

When I say "manga" to you, what's the first example that comes to mind? Or, if you have no interest in the stuff, what turns you off about it? Talk to the nice columnist, kids.

While you're mulling over your responses, let's take a look at some non-Marvel manga …



Human Torch *(left) and* ***Sentinel*** *(right) are just two of the Tsunami titles.*



I've become an absolute fiend for Tohru Fujisawa's ***GTO: Great Teacher Onizuka*** (Toykopop, $9.99 per volume). When I shop for manga in *Previews*, though I sometimes look for series by creators whose past works have entertained me, I primarily look for subjects I won't find in American comics. This rules out fantasy, horror, mar-

tial arts, science fiction, and super-heroes. Reading that *GTO* was about an unconventional high-school teacher, having heard good things about it, I ordered it and the volumes have been stacking up ever since. I started reading when the stack hit seven volumes; as of the third volume, I've been reading *GTO* to the near-exclusion of all other comics. I'm well and truly hooked.

Eikichi Onizuka is a 22-year-old slacker who finds his calling as a teacher. Graduating from a fifth-rate college, coming from an adolescence of petty crimes and self-indulgence, he stumbles into teaching. His initial motivations comes from his inability to find any other decent job, and his unrequited lust for school girls who are barely of legal age. The latter doesn't come off as depraved as it should, especially for manga, but we'll discuss that just a bit down the road.

The cocky Onizuka vows to become, not merely a teacher, but a great teacher and takes to calling himself "Great Teacher Onizuka." His bravado, punk-ish appearance, and weird teaching methods do not endear him to the more stuffy among his associates, but others see amazing promise in him. His students are the demons of Holy Forest Academy; breaking teachers is a sporting event to them. Onizuka's predecessor ended up in a UFO cult.

Whatever obstacles cross Onizuka's path, and, to date, these have included vengeful co-workers, the Parent-Teacher Association, the police, kidnappers, and the Yakuza, he rises to the challenge. He makes a difference in the education and lives of his students, albeit amidst much excitement and raucous humor.

Fujisawa's storytelling is as frenzied as the situations into which he hurls Onizuka. Every chapter drives you to read the next chapter. I finish one volume and I reach for the next.

Fujisawa also has a knack for creating intriguing characters. Onizuka is confident, but he suffers doubt. He has a pornography collection and fantasizes about women of all ages, but he's also a virgin who wants his first time to be special. The supporting cast is equally intriguing. I've read more than 1,400 pages of *GTO* and I'm still finding these characters fascinating.

Digression. At one point in the ongoing story, Onizuka's job turns on his taking the same standardized test as his students *and* getting the highest score in the country. No one thinks he can do it. In resolving this crisis, Fujisawa reveals surprising things about several characters and leaves the readers guessing as to what actually happened. It's a standout sequence, one combining first-rate characterization and plotting.

GTO is drawn in a realistic style. The people look like real people and they don't all look related to one another. The school girls are delightfully cute, the women often sexy, and, as in real life, there's that gray area where the girls are starting to become women. The background details are also convincing and, because of that, even the occasional over-the-top action scenes don't seem out of place. It's the right style for the series.

Let me drag myself out of "gushing" mode to tell you what else you need to know about *GTO*.

Each slightly-larger-than-paperback-size volume contains about 200 pages of story. The books are printed manga-style so you'll be reading from right to left.

Toykopop recommends *GTO* for older teens and up. That's a good call. The stories contain elements, sometimes kinky or scatological in nature, not suitable for younger readers. Despite an awareness that my discomfort with these scenes is symptomatic of the cultural differences between Japan and the United States, I still found them unsettling.

Fujisawa packs a lot of dialogue into these pages. When his characters lower their voices, talk in a crowd, or think out loud, the lettering gets smaller, often so small that I need a magnifying glass to read it. It's an inconvenience, but, though it's possible to skip over the smallest lettering and still enjoy the stories, I couldn't bring myself to do that. I want to absorb every detail of these stories.

GTO: Great Teacher Onizuka is absolutely worth $10 per volume. On my scale of zero to five floating heads, it earns the full five Tonys.

I got ***Iron Wok Jan*** (ComicsOne, $9.95) for no other reason than I'd never read a comic about cooking. I've no particular interest in cooking or gourmet dining. I'm a man of simple, nay, embryonic, culinary skills and tastes. But, when it comes to comics, I hunger for the meals I've never savored.

Iron Wok Jan is produced by Shinji Saijyo, which I'm guessing is a studio, with Keiko Oyama credited as supervisor. The writing is good, but not exceptional. The art is realistic with a touch of caricature. The series is about the same size as *GTO* and is also presented in its original right-to-left format.

The title hero is a talented chef-in-training at a top-class Chinese restaurant in Tokyo. His grandfather was a legend in the field of Chinese cuisine. Jan is arrogant and cocky, driven by his need to assume what he feels to be his rightful place as the best chef in all of Japan. In this, he is challenged by Kiriko, herself a talented chef and niece of the restaurant's head chief. But, as much as the rivalry pushes Jan, it's the memory of his grandfather that looms over his every moment in the kitchen.

The lead characters share the spotlight with the exotic dishes the chefs prepare. Peasant that I am, I've never heard of most of these concoctions. Skeptic that I am, I suspect some are figments of the studio's imagination. But darned if it isn't enthralling and even exciting to witness their preparation.

On the downside, I wish there was more story in *Iron Wok Jan*.

A condescending food critic was introduced and dealt with all too quickly; he has potential as a recurring "villain."

We don't know much about any character except for Jan, and we rarely see the cast outside of the restaurant. The series needs to widen its range to retain my interest. As it is, I'm good for another volume or two, and those will determine my future patronage.

Iron Wok Jan is an above-average manga series that scores high on my "well, this is certainly different" meter. It picks up four Tonys, which I'm told can be quite tasty when covered with flour, baked, and served with stir-fried intestines.

I'm on the fence vis-a-vis ***Astro Boy*** (Dark Horse, $9.95 per volume). While there is an infectious and joyful energy to the original Osamu Tezuka comics about the boy robot and the futuristic world in which he lives, too many of the stories center around the standard "good robots, bad humans, basically good robots ordered to do bad things" conflict. That's certainly the case with Vol. 3's "The Greatest Robot on Earth." At $10 per book, I need more variety from this series.

THAT'S WHAT THEY SAY, AND IF HE WAS DESTROYED BY ANOTHER ROBOT....
...IT'D MEAN THE OTHER ROBOT WOULD HAVE TO HAVE MORE THAN 100,000 HORSE-POWER, RIGHT?
UH OH... THE TV PICTURE'S SUDDENLY BREAKING UP...
THERE MUST BE SOMETHING OUTSIDE CAUSING INTERFERENCE!
ARE YOU THE ROBOT NAMED ASTRO BOY?
WHO ARE YOU?!
IF YOU'RE ASTRO BOY, COME OUT! I WANT TO DUEL!
WELL?! WHAT'S THE MATTER? AFRAID? A COWARDLY ROBOT?
ASTRO! DON'T GO OUTSIDE! STOP!

There is a lot I do like about *Astro Boy*. Many of the stories deal with prejudice against robots — and I think kids will pick up that it's a human problem as well. Tezuka's introductions to the longer stories offer an interesting look at the thinking behind his tales. Most of the time, the writing and art of the longer stories are pretty good. Despite the paperback-size format, reading these volumes are easy on the eyes.

What I don't like, beyond the repetitiveness of some stories, is that the shorter tales sometimes read like abridged versions of lead adventures.

This volume's "Mad Machine" was little more than a generic super-hero story; virtually any hero could have defeated the mad scientist and foiled his plan to make machines go berserk. Astro Boy could have taken the day off.

I'm not giving up on this series yet, but the best score I can give *Astro Boy* Vol. 3 is three Tonys. ✦

The Tony Isabella Farewell Tour begins with MegaCon, Feb. 28 through March 2 at the Orange County Convention Center, Orlando, Florida.

For information on the event, go to: ***http://www.megaconvention.com*** *or check out Page 52.*

Tony's Tips! *is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com.***

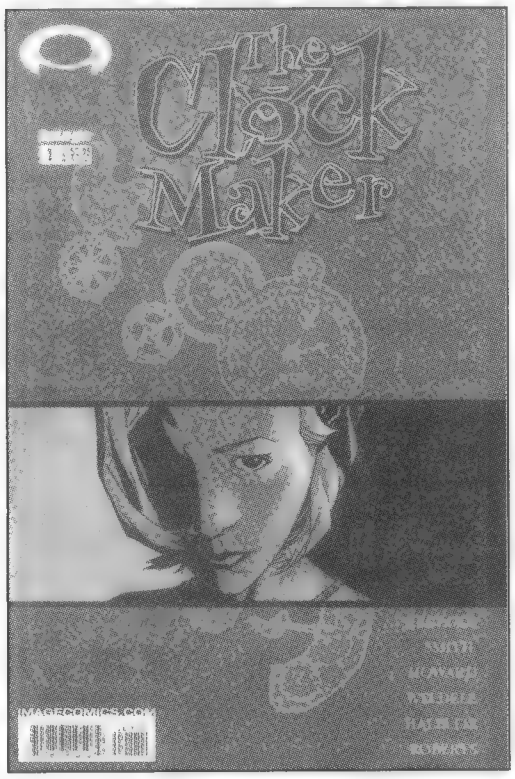
READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Clockmaker #1 — Image

$2.95, color, 32 pgs., available now
Writer: Jim Krueger
Artists: Matt Smith, Zach Howard, Michael Halbleib
reviewed by **Nathan Melby**



Do not let the page count fool you. Calling *Clockmaker* 32 pages is like saying a film is three hours long because it has an hour of previews. The issue comes in a newspaper format, perhaps so as to make the reader look more sophisticated while reading it on the subway.

Unfortunately, this should have been named the prequel instead of the first issue, since the final page of the comic book ends with, "Now comes the story." So help me out: What did I just read, if this isn't the story yet?

The story revolves around a family of clockmakers who make a gigantic deal out of it — *such* a big deal that that they do not bother to explain why they are making such a big deal out of it. Yes, it is *that* important. When the current clock maker and his son are killed at their home in Switzerland, by heaven knows what, the clockmaker's daughter, Astrid, is brought in, shown her father's secret, and told that she is to be the next Clockmaker. End of story.

The comic book never explains why Astrid's father's secret is so important, or what becoming the next Clockmaker entails. Another point of interest is whether the title is Clockmaker or Clock Maker. The indicia lists the title as one word, but every other reference in the issue has it as two words.

Nevertheless, the art is intriguing and the splash pages well done. On the other hand, reading the issue is like walking in on a film one hour after it has begun. The reader will be absolutely lost.

www.imagecomics.com

Hulk/Wolverine: 6 Hours #1 — Marvel

$2.99, color, 32 pgs., available now
Writer: Bruce Jones
Artists: Scott Kolins
reviewed by **Brett Weiss**

Reminiscent of (but more believable than) the scene in *Dead Man's Eyes* (1944) where Lon Chaney Jr. inadvertently douses his eyes with acid (he mistakes the acid for an innocuous substance in a similar bottle), this issue contains a situation in which a kid reaches into the wrong tank and gets bitten by a poisonous snake. (He mistakes a coral snake for a similar looking, non-poisonous king snake.) Unaware of the slow-acting poison coursing through his veins, the kid makes his scheduled flight, putting him on a Canada-bound plane with fellow passengers Bruce Banner and a pair of drug dealers, making for a toxic, exciting mix. Coincidentally, Logan, who's not given much to do here (he grumbles, he scares an animal), is vacationing in Canada, giving readers hope that Hulk and Wolverine will actually hook-up in the second issue.

Written by Bruce Jones, writer of the regular *Hulk* title, with art by Scott Kolins, the issue asks readers to swallow more than its share of coincidences. However, the storytelling power of the aforementioned duo manages to pull off an entertaining tale. Especially neat is the way many of the disparate scenes interconnect in terms of dialogue and art.

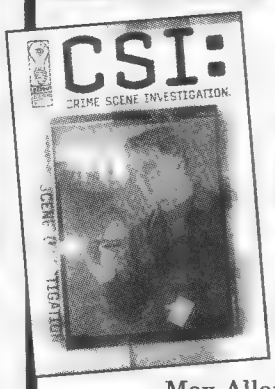
www.marvel.com

Astika — Deux Graphica Studio

$2.99, color, 28 pgs., available now
Writer: Mauro Mantella
Artists: Walther Taborda, Martin Torralba
reviewed by **Jack Abramowitz**

This Argentinean import shows great promise. In a market not lacking for comics depicting freedom fighters against

PICK OF THE WEEK



CSI: Crime Scene Investigation #1

IDW Publishing

$3.99, color, 32 pgs., available now
Writer: Max Allan Collins; Artist: Gabriel Rodriguez, Ashley Wood

IDW has actually pulled off two major coups with this comic book; besides nailing down the license to one of television's most successful shows, they have also produced a product that's actually superior to the source material.

If there's any name in comics that comes to mind when one thinks of crime comics, it's that of Max Allan Collins. And Collins not only rolls out a superb start to this mini-series, he manages to stay faithful to the spirit and nuances of the show without simply copying them. And if by the odd chance Collins were to get any details wrong, the plot assist and forensics research from fellow writer Matthew Clemens keeps the story absolutely flawless.

Where most adaptations tend to squeeze the source concept into a finite (and too few) number of pages, the expected 120 pages allotted to this series actually allows for an expansion of this story not possible within the framework of a typical TV episode. Allowed to breathe, Collins' story immediately takes on a special and extended life of its own, in a way one would expect on the big screen or in a novelization.

The main story centers on a Jack the Ripper-inspired serial killer whose victims have begun to turn up around Las Vegas. As is typical for the show, there's also the beginnings of a secondary story, but one that's no less interesting or important. Also no less important to this comic are the artistic contributions of Rodriguez and Wood. Rodriguez' interpretations of the characters are, uh, dead-on, and Wood's renderings of the postulated flashbacks add yet another degree of authenticity.

There is positively no reason why fans of the show wouldn't enjoy this. And those who aren't can disregard the fact that this is a tie-in and enjoy it for the top-notch crime story that it is.

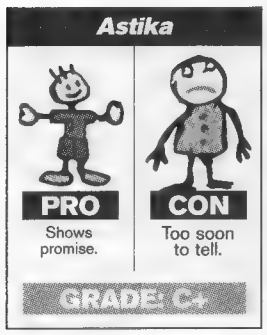
reviewed by **Jim Johnson**

www.idwpublishing.com

corrupt future societies, *Astika* may have something new to bring to the table.

It's set in the India of 2100 A.D., which is a different locale. While clearly manga-inspired and featuring plenty of martial arts, it does try to introduce different cultural elements. (The introduction tells us that the people have "the social and religious principles of a millennial civilization," whatever *that* means!)

Occasional production errors, such as botched word balloons, are easily overlooked in what is generally a well-produced comic book from a new publisher. The art is typically realistic, especially buildings and tech, but characters are occasionally a little too cartoony for the serious nature of the story.



Most of the book is run-of-the-mill near-future stuff. But don't peek at the last page; a competently concealed jaw-dropper is waiting there. This is where things heat up and may separate *Astika* from the herd.

Or not. We'll have to see.

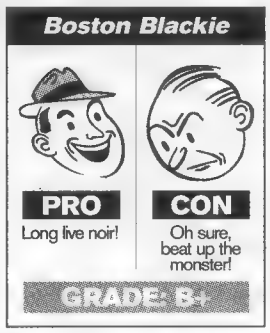
www.deuxgraphica.com

Boston Blackie — Moonstone Books

$5.50, b/w, 48 pgs., available now
Writer: Stephan Petrucha
Artist: Kirk Van Wormer
reviewed by **Karen O'Brien**

Hard-luck thief-with-a-conscience Boston Blackie was created by Jack Boyle in 1919 and has endured through radio shows, in film (*Meet Boston Blackie* starred Chester Morris and debuted in 1941), and on television (Kent Taylor portrayed Boston Blackie in the 1951-1953 series). Moonstone Books kicks off its Moonstone Noir line of hard-boiled fiction by bringing Blackie to black-and-white comics.

Petrucha writes a dark and intriguing story where the good guys aren't all that good and bad guys aren't all that bad. Blackie emerges from a seven-year prison sentence free from his opium addiction, but not the haunting memory fragments of the events leading to his murder conviction. His decision to investigate those events allows Petrucha to unravel a mystery full of interesting characters on both sides of the law. Van Wormer's moody panels are crucial to the story's development, as this book is a true marriage of words and art. Reading without studying each panel isn't recommended, unless you enjoy going back several pages to discover what your hasty eyes passed up. It'll make you think, and could use even more dry humor to balance the serious tale.



Noir fans will be happy.

www.moonstonebooks.com

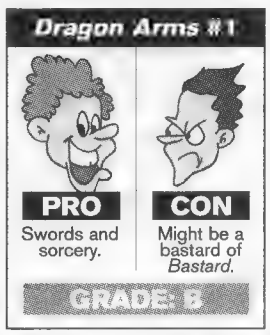
Dragon Arms #1 — Antarctic Press

$3.95, b/w, 48 pgs., available now
Artist and writer: David Hutchison
reviewed by **Oliver Chin**

From his skyborne kingdom, Lord Eon wages war against the Northern Countries and dispatches his feared General Stone to destroy the city of Oasis. But his greater goal is to flush out the mythic spellcaster Anrack, reputed to have returned from the dead to fight alongside warriors who wield the fabled "Dragon Arms."

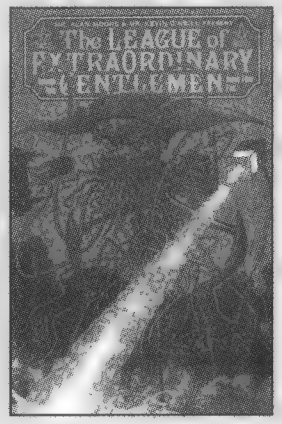
Shapeshifting into a winged demon, Stone leads his bruise crew to nuke Shyndai's fair outpost. These townspeople better hope that Anrack is not just a legend and that his four compatriots are more than a match for these dangerous attackers.

As setups go, this issue of "Blood and Steel" gets off to a good start. This new "American manga" storyline keeps the fantasy scenarios coming with a familiar range of character types (swordsman, geisha, gal with an attitude) who, it is to be hoped, will be more fully fleshed-out in forthcoming episodes. Trying to be noticeably more dramatic than typical Antarctic fare, *Dragon Arms* sets the stage with the requisite style, so readers can wait to see whether the substance shows up.



www.antarctic-press.com

SERIES SPOTLIGHT



***League of Extraordinary Gentlemen* #1-4** DC/ABC
$3.50@, color, 32 pgs.@, available now
Writer: Alan Moore
Artist: Kevin O'Neil

The barebones description of this series is enough to make any literature major drool with glee. Take a handful of fictional heroes from the Victorian era, populate their world with bizarre and obscure literary references, and throw in a Martian invasion. It's hard to summarize the scope of this series in a few short words. The first series, excellent as it was, dealt with the formation of the group and development of personalities. With that background info all out of the way, the League can get down to business.

Four issues into the run, the Martians are just one of the impositions threatening to destroy our favorite group. Deception and betrayal, coupled with the pining rage of Mr. Hyde and a somewhat strenuous relationship, are all tugging at the frail threads which hold this ragtag band together.

Moore's cinematic writing style is extremely evident. He has a knack for constructing interesting and complex storylines, but (unlike many writers) also strings them together in a fluid, flowing motion. Scenes interact with each other brilliantly, combining two moods seamlessly together. Check out the scene in #4, wherein Hyde's raging bashes are interplayed with the burgeoning (and frantic) romance between Mina Harker and Alan Quartermain. Effects like this can't be purchased with any Hollywood budget.

With a major film to be released this summer and a third series already planned, there's no doubt that the League is a force to reckon with (both economically and literally). With all the hype surrounding these projects, it would be easy to have shattered expectations. Thankfully, Moore and O'Neil are at the helm, and they have yet to disappoint.

GRADE A+

Scott Semet

www.dccomics.com

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From CBG #1526 and #1527

Archie Americana: '40s Vol. 2	B-
Batman: LODK #162	B-
The Castaways GN	A
Daredevil #41	B+
Deicide #1: *Rage Against Gods*	A
Diary of a Teenage Girl GN	B-
Doll and Creature	B
Flaming Carrot/Reid Fleming	B+
Fuzz & Pluck in Splitsville #2	B
Gold Digger Color TPB #1	B-
JLA #76	B-
Kare Kano Vol. 1	B
Kiss #1-5	A
Monster High School Pack	C-
The Rift #1	B
Robotech #1	C-
Rosemary's Backpack	A
Spectrum #9	A
Stuff out'a My Head	A-
Tom Judge: End of Days #1	C+
Wandering Ones: Ghost Wind	A
Washouts #1	B
Weapon Brown	B+

COMICS GUIDE

By Maggie Thompson

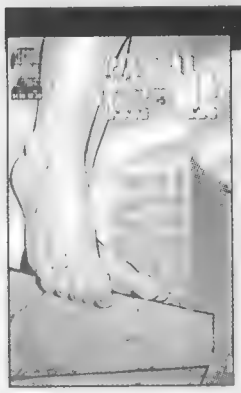
Futurama #11 — Bongo

Patric M. Verrone, Tom King, Phyllis Novin, color, 32 pgs., $2.50, now available.

Matt Groening fans and fans of satiric comics in general are missing a bet, if they're not picking up Futurama. In fact, almost any Bongo comic book offers today's comics world a happy assortment of funny takes on a variety of topics. This starts with scenes reminiscent of *Star Trek*'s "A Piece of the Action" and quickly morphs into a combination of commentaries on such topics as *Mad* (see left), "Where's Waldo," and gross-out phlegm gags (a tip of the hat to the revolting coloring of sputum provided by Joey Mason). Fry catches a disease that has disappeared from the universe: the common cold. Mayhem ensues, with the mutation of the ailment reducing each character to his or her primal state. Each Bongo issue provides a Done in One comedy rich with gags and art faithful to the source material — a trickier accomplishment than many might imagine. The story is simple for the new reader to follow and packed with fun from panel border to panel border.

Bongo Entertainment, P.O. Box 1963, Santa Monica, CA 90406

Fade from Blue #5 — Second 2 Some



Myatt Murphy, Scott Dalrymple, black and white, 28 pgs., $1.50, now available

It's hard to beat the price on this series — and the story is *not* a cheapo imitation of other black-and-white comics. It's a complex adventure weaving together the adventures of four half-sisters who are living their own lives but all trying to solve the mysteries of their pasts. (The mother of each died under mysterious circumstances.) Murphy and Dalrymple provide a helpful introductory summary page, complete (unlike so many other series) with a picture of each sister (from the cover of #2). The story then continues from the cover image and moves confidently into the assorted concerns of the main characters. Thanks to the introductory material, even a new reader can jump into the middle of the mystery; thanks to the art, anyone can tell the characters apart (a rarity among many comics with several female characters). And the four back issues are still available from the publisher. This is a series whose audience is bound to grow.

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www.secondtosomestudios.com

Vampirella #16 — Harris

Jay Faerber, Matthew Clark, Ron Randall, color, 28 pgs., $2.99, available now.

"The Pack" involves Vampi with werewolves, and this issue is the second part of a four-part story arc. It can be hard to pin down the details of Vampirella's publishing history, and there's been a tendency to plug into a pool of determined Vampi collectors in place of just telling a good story. This issue, for example, has three variants, with the "regular" one featured here. Those longing to pay $9.95 for a "limited" art or photo cover may do so. And, of course, Vampirella herself began with Warren's black-and-white magazine in 1969, and the #16 of that run came in 1972. Harris' *Vampirella Monthly* #16 came in 1999. And here's another series, begun a bit ago, starring the gorgeous blood-drinker who, as the intro says, is trying to "rid the world of those who would call her sister." It's well-written, beautifully drawn cheesecake that doesn't take itself seriously. (This character's response to her: "In that get-up, I think I can.") It's entertainment that deserves more audience than the pin-up hungry.

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YOU CAN'T IMAGINE THE PERILS I SEEM ATTRACT

www.vampirella.com

The Art of Hellboy — Dark Horse

$49.95, b/w and color, 200 pgs., available now
Artist: Mike Mignola; Editor: Scott Allie
reviewed by **Brent Frankenhoff**

Hellboy creator Mike Mignola's art is an acquired taste. At first glance, it appears to be dashed off material that didn't take much thought on the part of the creator.

There's a definite Jack Kirby influence that shows through in the hands and the machinery, but a closer examination shows that Mignola doesn't ape Kirby, it just happens that some of his style is evocative of that type of art.

Editor Scott Allie explains much of Mignola's motivations and work ethic in the just-released *Art of Hellboy*. This excellent hardcover is a retrospective of more than 10 years of Hellboy sketches, covers, and previously unpublished material, including the one character sheet that Mignola designed for the *Ghost/Hellboy* crossover.

This is an elegant package with slick, high-quality pages and a strong velvety cover (the scan on this page doesn't properly show the embossed red foil lettering for the book's title), however, it is pricy and probably will only sell to the die-hard fans.

Allie's minimal text is quickly read, but does explain the art well. While fans will enjoy seeing unused covers and concept work, they might balk at shelling out 50 bucks for a book which is at least half reprints. A $29.95 trade paperback would certainly offset this concern.

On the other hand, the large size shows off the art to its best advantage, as does the removal of logos and trade dress.

www.darkhorse.com

Skyape: All the Heroes — AiT/PlanetLar

$6.96, b/w, 64 pgs., available now
Writer: Phil Amara
Artist: Richard Jenkins, Tim McCarney, Mike Russo
reviewed by **S.A. Bennett**

"Yeah!" is of course the only appropriate response to the release of a new Skyape graphic novel and "More of the same" nicely sums up the contents. Once again the creators push back the boundaries of narrative linear storytelling to produce something much larger than any mere "saga" or "epic." It's an actual explosion, one that dares ask the question, "Rex Mantooh who?" Clearly, there's room for just one alpha primate at the top of the comics food chain, and that's Skyape, King of Adventure!

There's so much, but you keep wishing there was more; more room for characters like Senorita Tough Guy, Outboard Jones, Jive Hamlet, and Birthday Boy. And of course, more room for Skyape, who's constantly threatened to be washed off the page by a veritable avalanche of incredible creations. And yet, completely unexpectedly, at the very end there's a nice little story by Jen Wang called "Pierced" about, well, a young girl's first piercing. It has absolutely no business being there, but it's utterly charming and strangely affecting.

www.ait-planetlar.com

Daredevil: The Movie — Marvel

$3.50, color, 48 pgs., available now
Writer: Bruce Jones
Artists: Manuel Garcia, Scott Hanna
reviewed by **Brett Weiss**

With its strong plotline, exciting action sequences, and intriguing characterizations, this adaptation of the *Daredevil* feature film will give comics fans (as well as film fans in general) ample reason to go see the movie. There's courtroom drama, a tragic romance, and enough fisticuffs to make Arnold Schwarzenegger blush. However, since so much material had to be crammed into 48 pages, things have been condensed to an uncomfortable degree. Another setback is the inconsistent art. The close-ups for the most part look pretty decent (and are sometimes stellar), but when the "camera" is pulled back, the scenes occasionally appear out of whack. For example, the panel on page 12 where Daredevil is leaping across the room looks awful.

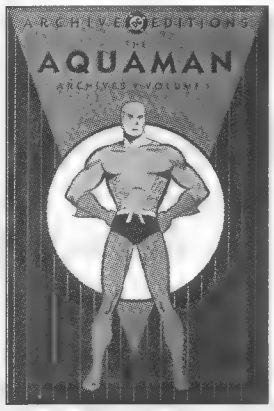
Old-timers with a preference for the Stan Lee-Bill Everett (or even the Frank Miller) Daredevil may take umbrage at the liberties taken with the character of Matt Murdock. This version of The Horned Hero seems thoroughly unopposed to killing (at least when justice calls for it) and, for the sake of succinctness, his beginnings have been toyed with. In the original origin, childhood bullies nicknamed Matt "Daredevil," serving as inspiration for his costumed persona. Here, Matt's father, a boxer whom Stan Lee dubbed "Battling Jack" Murdock, is known as Jack "The Devil" Murdock, and he even wears a red robe with horns.

Despite the origin changes (only purists will care), this issue captures nicely the basic essence of the Daredevil mythos, and it's a fun (if flawed) companion piece to the feature film.

www.marvel.com

Aquaman Archives Vol. 1 — DC

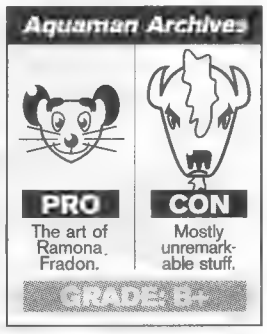
$49.95, color, 224 pgs., available now
Artists: Ramona Fradon, Nick Cardy
reviewed by **Jack Abramowitz**



It's hard not to love DC's *Archives* series. The $50 investment is minimal compared to the expense the reprinted issues would cost, were one even able to locate them. But that doesn't mean that every item from the Golden or Silver Age is necessarily a gem. As today, most tales were run-of-the-mill. There's a reason that Aquaman's backup tales from *Adventure* failed to win him a cover spot. They're mostly unremarkable.

There are a few bright spots: Aquaman's origin, an Aquagirl prototype, an Aquaboy story, and the introduction of Aqualad, to name a few. The two-part almost-crossover with Green Arrow is also here, but most of the tales are simple Silver Age fluff. Aquaman as police chief of New Venice or proprietor of an undersea hospital are typical of the soft-hitting, inoffensive fare of the day.

Most enjoyable is the art of Ramona Fradon, which graces most of the stories in the volume. With the exception of the Green Arrow half of the crossover and the last story, which inaugurates Nick Cardy's tenure as artist, this volume is comprised wholly of Fradon's art, which is appropriately described in the introduction as Sprang-like.



The stories are from a simpler time and many of them are unremarkable filler. The few that are worth owning, however, still make this volume worth the investment.

www.dccomics.com

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Karen O'Brien

Karen O'Brien is a Krause Publications book editor whose collection began with a mid-'70s issue of Superman. Oh, and she's a gamer, too.
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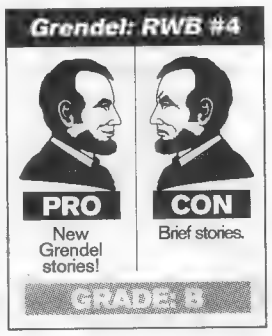
Grendel: Red, White, & Black #4 — Dark Horse

$4.99, b/w and red, 44 pgs., available now
Writer: Matt Wagner; Artists: Various
reviewed by **Scott Semet**

Some people see the Grendel series as a cottage industry which Matt Wagner has created for himself over the years. Following this analogy, *Red, White and Black* can be seen as a rumpus room jutting off the side of the main entranceway. You wouldn't want to spend too much time there, and you're thankful the rest of the house is comfortable. Even so, it's nice to pop in and have a look around for a short while.

A wide variety of artists means a wide variety of moods, subject matter, and styles that can be conveyed. For the most part, the mood running rampant throughout these stories is "dark and somber," but what do you expect from a comic book that focuses on a homicidal villain? Anyone who has spent time with Hunter Rose knows the outcome can never be too good, but it's a real blast to see him back in action again after wallowing in the background of the comics world for such a long time. In these stories, however, Rose is mostly a player in the shadows. Most deal with how he affects others' lives, rather than extrapolating upon his own background.

Cliff Chiang wonderfully illustrates a tale of a child molester getting his just desserts from the business end of Grendel's razor fork. Though Hunter Rose is most undeniably evil, Wagner goes to the trouble of pointing out that those who fall victim to his wrath usually deserve it, in some way or another. This series should be seen as supplemental material for true fans, or an appetizer for those that aren't willing to splurge for the main course. Either way, you'll walk away from the table feeling satisfied.



www.darkhorse.com

Tales of the Moonlight Cutter #1 — Studio G

$4, b/w, 40 pgs., available now
Writer: Dale Berry; Artists: Berry, Daerick Gross Sr.
reviewed by **Jim Johnson**

Berry's been at this for awhile; his first comic book, *Ninja Funnies*, debuted back in 1986 and was quickly forgotten amidst the speculative black-and-white indy boom of that year. But two years later he created *Moonlight Cutter* as a feature in a martial arts maga-

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zine, and 15 years after that his nocturnal character again sees the light of day in this standalone comic.

Shen Hua Yen is a swordsman in 12th century China who wields a weapon known as The Cold Moon Sword, whose touch can not only destroy an opponent's physical form, but also their spirit. When a village's sole exorcist finds himself demonically possessed, the only thing that can purge him is the sword of Moonlight Cutter. Of course, the demon can't be destroyed without destroying the innocent host, as well.

Berry does little in exploring this dilemma, though, which is a bit disappointing. But he mostly makes up for this by throwing in another twist later in the story, and there's little else to find fault with. His experience for doing this kind of thing is more than evident, as witnessed by well-choreographed fight sequences and tight pacing.

This is a very nicely done example of a genre done by a guy who knows what he's doing. Ninja fans will find this worth seeking out.

www.studiogpub.com

Moonlight Cutter

PRO
Well-told martial arts story.

CON
Intriguing conflict not developed.

GRADE: A-

No Pasaran! Vol. 2 — NBM

$13.95, color, 64 pgs., available now
Artist: Vittorio Giardino
reviewed by **Oliver Chin**

In Europe, there were many regional conflicts that led to World War II.

One that has receded into history was the Spanish Civil War, where the fascist Franco enlisted the help of Hitler's Nazi Germany to crush the left.

Against this backdrop, the saga of Max Friedman continues.

Immersing himself in the final days of this fight, he searches for his friend Guido Treves who has been lost in the chaos.

War is hell. Or maybe hell is the task of interpreting ongoing confusion.

Posing as a journalist, Max accompanies the Belgian reporter Claire to travel to the front.

Along the way, they witness the equal havoc that enemy bombing of civilians in towns and soldiers on bridges can wreak.

The cause of the leftists is in doubt, however, as they are outgunned by the emerging Axis. Meanwhile the trail of Treves grows ever colder ...

Italian Vittorio Giardino distinctly portrays the range of emotions and circumstances that ordinary people find themselves thrust into while their society tears itself apart.

The nuances of the political subplot, character relationships, and geographic movements may not register well with new readers.

But anyone can appreciate how this creator has carefully reconstructed the painful spasms that war produces, so that we may avoid the same fate in the future.

www.nbmpublishing.com

No Pasaran!

PRO
Ground view of civil war.

CON
Large cast of characters.

GRADE: A-

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SCREENING ROOM

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Legend of Himiko: Sacred Fire VHS
Central Park Media

$19.99, color, 100 mins., available now
reviewed by **Oliver Chin**

What is an attractive teen-ager to do when she discovers that she's actually the potential savior of a kingdom in another world? If this sounds familiar, well, it's because it's been done before — and better.

Here, in the third century, the Kune army attacks a neighboring country to harness the mystical life force of Bokka for themselves. Inadvertently, the invaders have interrupted the Yamatai's ceremony to pick their new queen, thereby throwing the eight candidates and one young baby across time and space.

Guess what? The baby is now the babe Himiko, who can't escape her destiny when she returns to her ancestral ruins with her boyfriend Kutani. The mysterious energy flares up again and transports both of them to the past, where the Yamatai rebels fight for freedom against the evil enemy general.

Originally airing in 1999, this three-part series is now also available on DVD. But that may matter little to those who prize originality, animation quality, and plot comprehension. Overall, Himiko gets lost in the shuffle among too many characters and a run-of-the-mill plot.

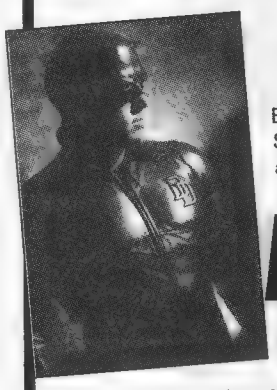
www.centralparkmedia.com/himiko

IN THEATERS

Daredevil
20th Century Fox

Color, PG-13, opens Feb. 14

Directed by Mark Steven Johnson. Comics credits: Stan Lee, Bill Everett, Frank Miller. Screenplay by Mark Steven Johnson. Starring Ben Affleck as Matt Murdock/Daredevil, Jennifer Garner as Elektra Natchios, Michael Clarke Duncan as Kingpin, Colin Farrell as Bullseye, and Joe Pantoliano as reporter Ben Urich.



Ben Affleck in the Daredevil role was cover-featured in *Entertainment Weekly* for Feb. 7 with the caption, "Can the 'sexiest man alive' make *Daredevil* the next *Spider-Man*?" In the cover story itself, *EW* commented, "... moviegoers may get a jolt when they discover what a dark, gritty tale of vigilante justice *Daredevil* is. In a sequence the director calls his favorite, Affleck's crime fighter pulls out loose teeth in the shower the morning after a brutal fight." Which may account for some of the picture's problems. There were bright spots in the preview showing: Braille-lettered credits, the young Matt Murdock practicing his powers, a perfectly executed brief guest shot with Stan Lee, effective but limited depictions of what the world seems like to Murdock, and a remarkably bright moment with Joe Pantoliono as a reporter getting information concerning Daredevil's billy club from lab assistant "Jack Kirby," played by Kevin Smith. (And there are comics tributes beside that. Paul Ben-Victor plays "Quesada," for example.)

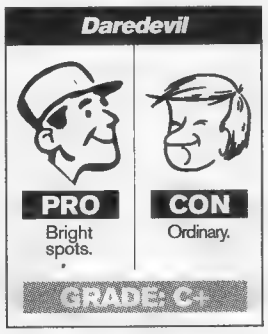
But.

The costume didn't work: not the bodysuit, not the headgear. It was paunchy and puffy and almost ungainly. (*EW* described it at one point as a "sleek maroon-leather suit." Sleek it wasn't. Later, it described him on the set as "moving stiffly under huge padded shoulders and tromping around in boots that raise his 6-foot 2-inch frame another two inches or so." Exactly.) The performer *People* magazine dubbed the "sexiest man alive" in December came across as unmemorable, and most other primary performances were only adequate (exceptions: Pantoliono as Urich and Duncan as Kingpin). Fight-scene physics alternated between confusion and unbelievability. There were no memorable lines.

The story alternated between predictability and bad decisions. "Predictability" comes from its basis in super-hero films combined with Frank Miller's well-known story. (Miller himself is easy to miss, but he does get fleeting screen time — with his head punctured by a Bullseye missile.) But the script just sat there, and the plot proceeded only by having the villain leave a calling card. The worst "decision" was to begin Daredevil's career with deliberately, smugly killing a rapist. Yuck.

Will any attendee pay to see it twice? At least one online reviewer said he'd go again, but it's hard to imagine that most viewers will.

Affleck told *EW*, "This movie's more important to Marvel Comics than to anybody else, if you think about it. *Daredevil* is an experiment in, What if you have [a character] everyone doesn't know about, that isn't on the lips of everyone? Can you make that an event?" With the right material, sure. *Men in Black*, after all, did just fine. But this experiment is hardly such an event. As a routine action flick, it's OK. As the sort of must-see entertainment that drives an audience to look at source material, come to comics shops, revisit the event for another couple hours' entertainment — not likely. The answer to *EW*'s cover query would seem to be a resounding, "Nope."

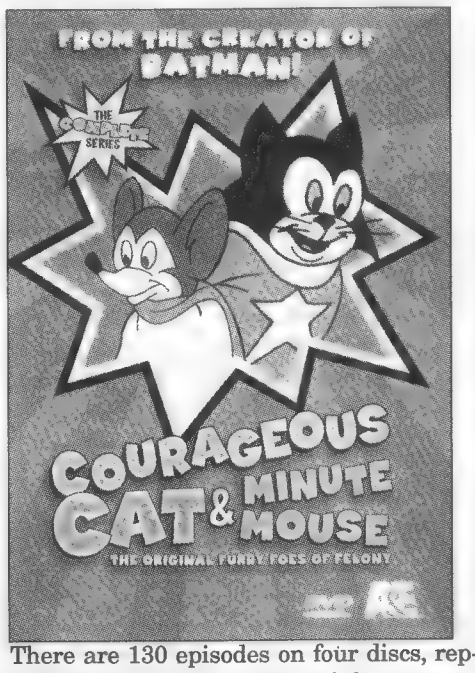


reviewed by **Maggie Thompson**
www.foxmovies.com

Courageous Cat & Minute Mouse DVD
A&E

$79.95, color, 12 hrs., available now
reviewed by **Jack Abramowitz**

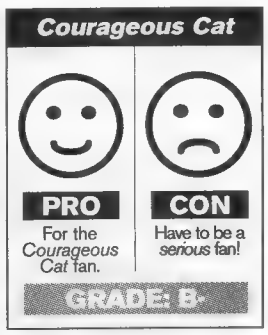
Courageous Cat is back on DVD and he's brought all his trappings: sidekick Minute Mouse, The Cat Cave, The Catmobile, and his whole arsenal of gadgets. His rogues gallery, led by the villainous Frog, is also along for the ride. If the resemblances to a certain caped crusader are too close for comfort, remember that *Courageous Cat* was also created by Bob Kane.



There are 130 episodes on four discs, representing the entire catalog of *Courageous Cat* cartoons. They do not appear to be in order, as "The Shoo Shoo Fly" is on disc four but "The Return of the Shoo Shoo Fly" is on disc one. The cartoons are so short, with the opening and closing credits repeating so frequently, that viewers will find themselves fast-forwarding through the credits after the first few episodes.

Special features are limited to a two-screen text bio of Kane that appears on each disc.

This set is a godsend for *Courageous Cat* fans, but there is not a lot of depth to the series. Eighty bucks is a bit much to expect anyone less than a diehard fan to invest in what is essentially a two-dimensional character with a formulaic plot line. Nostalgia is a huge part of the equation when considering this purchase.



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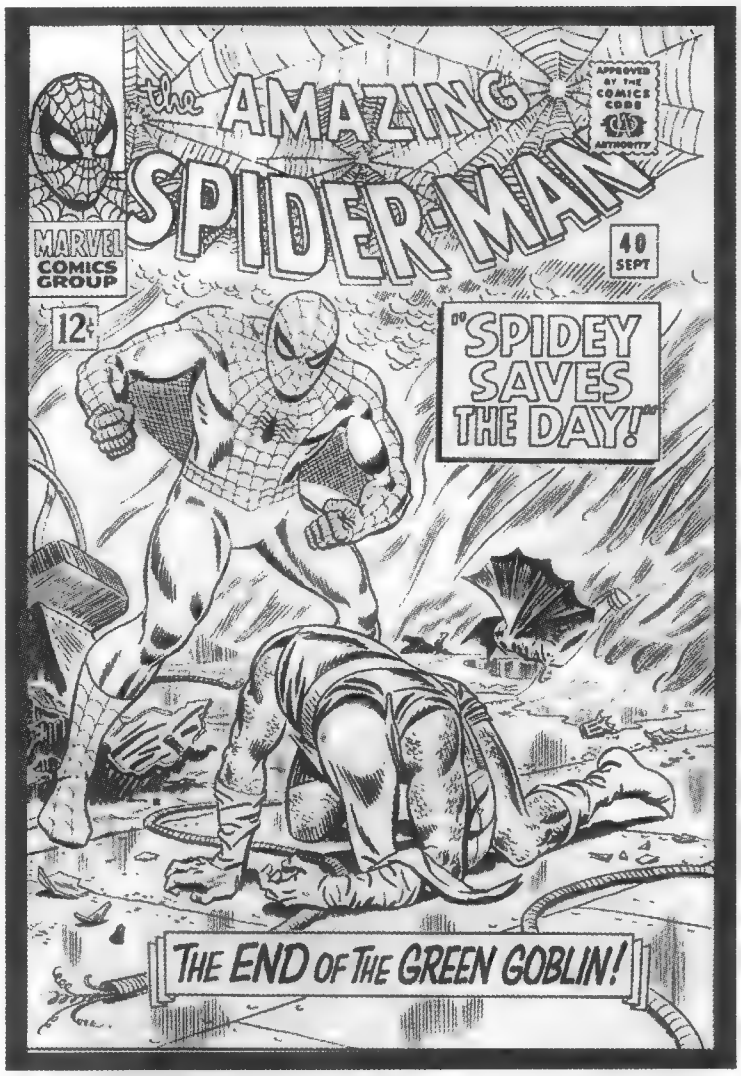


Our Spring Event is almost ready!

Our eleventh event is unquestionably our best!

This is a catalogue and Internet sale.

All Star Auctions Online will allow bidders to place bids via Internet or the phone.

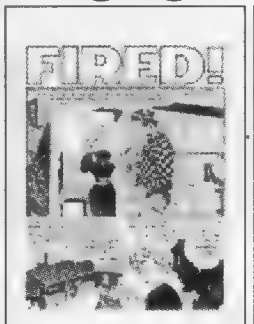
Registration information will follow, keep checking here.

To order a catalogue, send $7 plus $3 shipping to our address below.

We have updated our mailing list, we cannot guarantee that you will receive one unless you order.

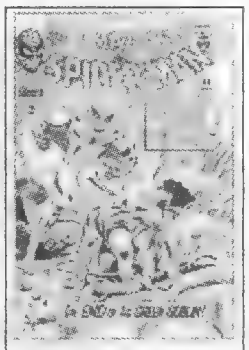
Highlights to include:

Gaines File Copy Weird Science #20 CGC graded NM+ 9.6!

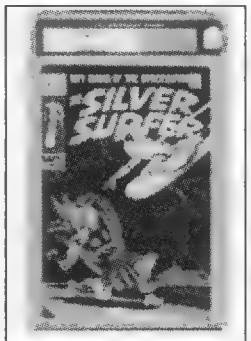


Frazetta/Williamson splash page to Crime Suspenstories #17!

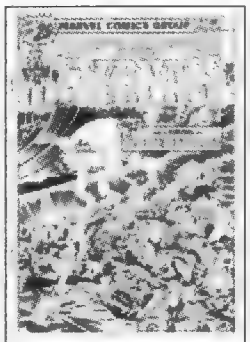
Steranko's full-color re-creation of Incredible Hulk King Size Special #1!



Romita Amazing Spider-Man #40 original cover art!



Silver Surfer #4 CGC graded NM 9.4 White pages



Kirby complete Eternals #2 original art with cover!

WDC&S #1 the highest CGC graded copy!

Always looking for ways to better serve our clients, we will be holding our 7th catalogue auction in conjunction with our new Internet auction site. The sale is scheduled, and will highlight all major areas of Comic character collectibles.

Comic art: The historic cover art to Amazing Spider-Man #40, Romita's definitive image of Spider-Man and his arch nemesis, The Green Goblin. Kirby, Steranko, Infantino, Mingo, Drucker, Frazetta, Barks, and dozens of other top professionals.

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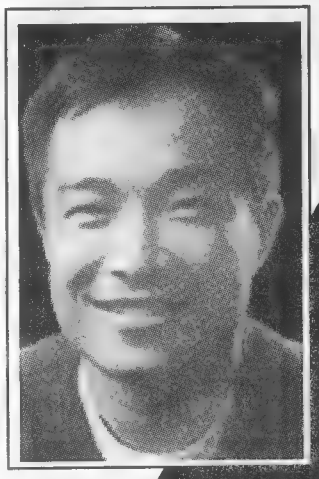


Win a Free Dinner with Jim Lee!

Mile High Comics has won the bidding on eBay to host an autograph party featuring Wildstorm/Homage founder Jim Lee! This auction was initiated by Jim as a way of his making a personal contribution to the Comic Book Legal Defense Fund, an organization that Mile High Comics has also been very active in supporting. As a consequence of winning the auction, Mile High Comics will be making a contribution of $6,700.00 to this tremendously worthy cause.

The exact date of the signing has yet to be determined, but it will probably be toward the end of March of next year, about the time when the first trade paperback collection of the wonderful new BATMAN: HUSH storyline by Jim Lee and Jeph Loeb is hopefully going to released. The signing will be held at our fantastic Thornton, Colorado Mega-Store, just five miles north of downtown Denver.

Five chances to win a free dinner with Jim Lee!

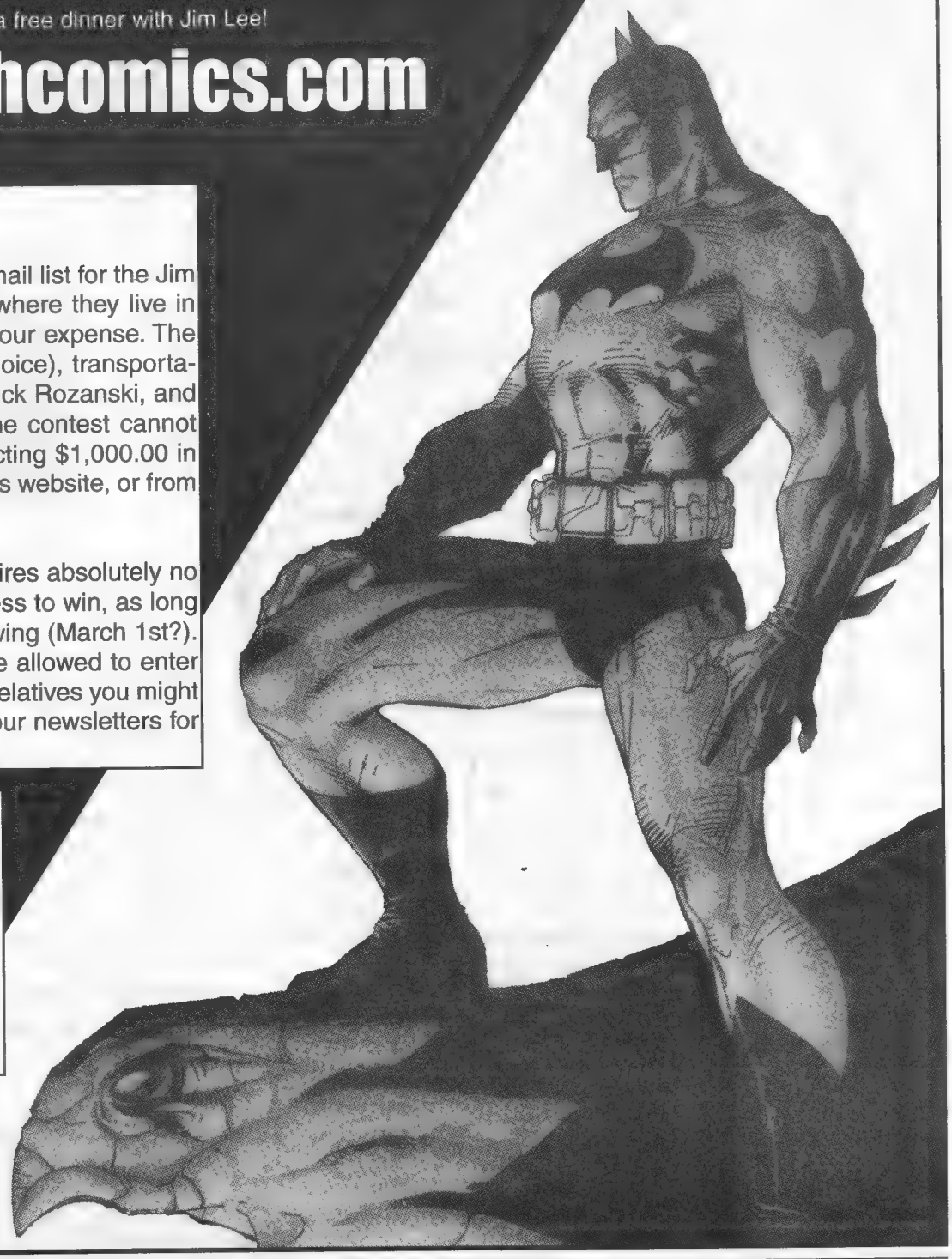
www.milehighcomics.com

Contest #1

We are going to do a random drawing from our special e-mail list for the Jim Lee Dinner Party. Whoever wins this drawing, no matter where they live in the world, will be flown (tourist/coach class) to Denver at our expense. The winner will get three nights in a nice Denver hotel (our choice), transportation to and from the signing, and dinner with Jim Lee, Chuck Rozanski, and the winners of the four other contests. If the winner of the contest cannot make the trip to Denver, they have the alternative of selecting $1,000.00 in back issue comics (your choice!) from the Mile High Comics website, or from any Mile High Comics retail location.

This particular contest commences immediately, and requires absolutely no purchase to win. You will need to register your email address to win, as long as your e-mail address is still valid when we hold the drawing (March 1st?). There is no limit to the number of e-mail addresses you're allowed to enter under one name, and no limit on the number of friends or relatives you might have enter for you, as long as they are willing to receive our newsletters for at least one year at that e-mail address.

Go to
www.milehighcomics.com/jimlee
for three more contests that you can win plus details about an upcoming e-bay auction for seat #5.
All proceeds of the auction go directly to the Comic Book Legal Defense Fund.



If unforeseen circumstances arise, we reserve the right to end any, or all, of these contests without any winner. Also, we are sorry but employees and employee family members of Mile High Comics, Inc are not eligible to win. Void where prohibited by law.

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#123, 125-128 $10.00
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#129 $80.00
#130-133 $8.00
#134 $12.00
#135 $20.00
#136 $30.00
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Do you have a large collection you wish to sell as a complete lot? If so, contact moulton@milehighcomics.com We don't need a full listing of what you have, just a general idea, and how much you're seeking. Nine times out of ten we can work out a deal with this data!

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BACK ISSUES

CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

The best of continued *Action* stories (continued)

Mr. Silver Age presents his Top 5 favorites!

Ask Mr. Silver Age, Page 32

The creators, characters, and series people are STILL talking about today!

FLASHBACK

10 years ago

DC announced that four different characters, each claiming to be the real Man of Steel, would appear in the Superman titles .

15 years ago

Prolific fantasy novelist **Lin Carter** died Feb. 7, 1988, of a heart attack at the age of 58. Among other projects, he collaborated with **L. Sprague de Camp** on Lancer Books' revival of Conan novels. He was also a major writer for ABC-TV's original *Spider-Man* animated show during its second season (1968-69).

20 years ago

Keith Giffen, Roger Slifer, Steve Gerber, Terry Austin, Jim Novak, Steve Oliff, Mike Teitelbaum, and **Jim Galton** were interviewed in ***David Anthony Kraft's Comics Interview*** #1 (Feb 83), conceived by **Jim Salicrup**.

30 years ago

Ron Goulart adapted **H.G. Wells'** The Invisible Man in *Supernatural Thrillers* #2 (Feb 73), with art by **Val Mayerik** and **Dan Adkins**.

40 years ago

The Impossible Man was introduced in *Fantastic Four* #11 (Feb 63) by **Stan Lee** and **Jack Kirby**.

45 years ago

Feb. 16, 1958, *Swamp Thing* and *Miracleman* artist **John Totleben** was born.

55 years ago

Comic-book writer **Doug Moench** was born Feb. 23, 1948.

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Willie, Mickey, The Duke ... and Swat Malone

The strange story of a sports "superstar"

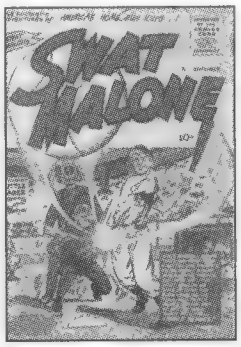
By **Michelle Nolan**

The arguments lasted endlessly into New York's steamy summer nights a half-century ago — who was better: Willie Mays, Mickey Mantle, or Duke Snider?

None of these three Hall of Fame centerfielders, who so majestically dominated the New York baseball scene in the mid-1950s, could match the hitting heroics of Swat Malone.

For one gloriously silly comic book, that is.

Swat Who? Why Swat Malone, modestly billed as "America's Home Run King" at the top of the cover of a truly bizarre one-shot dated September 1955.



It was the height of irony, in fact, that Swat Malone was a one-shot issue, for this shameless steal from *The Natural* always took only one shot at hitting a home run — and never failed! He always let two strikes go by before taking his cut. The proverbial "Kid Who Batted 1.000" had nothing on Swat Malone!

This supposedly bimonthly comic had the most optimistic indicia in history, listing the publisher only as "Swat Malone Enterprises, Inc.," and offering yearly subscriptions for "60¢ plus 15¢ postage." The art on the first story was signed Hy Fleishman.

The issue was approved by the Comics Code Authority, which should have turned it down on the basis of stories more genuinely fantastic than any tales that featured super-heroes, vampires, or jungle girls.

In the first of Swat's three amazingly improbable — no, flat-out impossible! — adventures, we meet the wonderfully named scout Birddog Bush, who is about to save his job with the struggling Blue Jays by finding a phenomenal minor leaguer named Swat Malone, who never strikes out and shows promise of being the world's greatest home run hitter.

The real Blue Jays, the Toronto variety, weren't created until 1977, but these Blue Jays of 1955 were 30 games behind when they called Swat from the minor leagues. He and his bat "Old Faithful" — no doubt based on "Wonderboy" in Bernard Malamud's 1952 baseball novel *The Natural* — arrived in time for Swat to, well, swat a game-winning ninth-inning, pinch-hit homer.

Swat's fielding apparently wasn't in the same league, for he was limited to pinch hitting in all three stories (the designated hitter innovation was 18 years in the future). But what a pinch-hitter! "Old Faithful" was good for a two-strike home run every time!

As the first story continues, Swat discovers a plot by the notorious rival team executive, "Wrong-Way Ellison," to douse the park lights just as the ball is heading toward our hero. Swat still hits one out of the park, however, after taping a magnesium flare to his wonder bat!

Amazingly, this plot wasn't even close to the home-run hysterics of the next two tales.

In the second story, Swat finds a personal batboy when he befriends a youngster named "Little Eager." And how does Swat meet Little Eager? By no less than by tacking a nail and a note to "Old Faithful," then hitting a foul so exactly that the ball arrives, along with the note nailed to it, in the lap of Little Eager!

Baseball fans have heard the story of the day Ted Williams swatted one foul after another toward an aggravating fan — but not even the "Splendid Splinter" was a match for the eagle eye of Swat Malone!

At the end of the second story, Swat embeds "Old Faithful" with razors — no pine tar for this guy! — so that he can cut the string off the fearsome, albeit illegal, "lasso ball" invented by Wrong-Way Ellison!

That brings us to Swat's final adventure, when a college beauty named Hedda Hopps III, daughter of the Blue Jays' owner, steals his heart on the opening day of the World Series.

"So you always take two strikes ... and then you hit a home run every time!" she says to Swat during the warmups.

"I do, but I guess I've been lucky, Miss Hopps!" is Swat's response. Shades of "aw shucks" and "gee whillikers!"

Meanwhile, Wrong-Way Ellison is at it again, plotting to buzz the field with a jet plane, so he can knock Swat's inevitable mighty swat back onto the field and save the game for the Brooklyn Rogers!

By the way, they are referred to as the Brooklyn Giants in two bubbles, but "Giants" is erased in favor of "Rogers" in the captions. Apparently the writer did not realize that Brooklyn already had The Dodgers — who were the hated rival of The New York Giants! (The two teams did not begin play on the West Coast until 1958.)

Swat, though, had promised Hedda that he would hit the longest home run in history. He explained how he accomplished the feat when he stroked the ball toward Wrong-Way Ellison's Jet:

"I put a thick layer of a strong glue and Mexican jumping beans on 'Old Faithful.' When I hit it, the ball got coated with the stuff, so when it got near the plane, it took a jump! Wrong-Way couldn't reach it, and it stuck to the tail of the plane! Say, that plane is still going! I guess it was the longest home run ever hit! I did it for you and Hedda Hopps, gang, and I hope you all like me a little bit for it!"

Alas, there were no further cheers for the comic-book Casey in this cartoon version of Mudville, for mighty Swat had finally struck out — with his readers! ✦

INSIDE THIS SECTION

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From super-hero alter egos to *Alter Ego*

Writer and editor Roy Thomas

CATCHING UP WITH
Roy Thomas

By **George Nelson**

Even as Roy Thomas works on his graduate degree, his mind isn't far from comic books. In fact, his thesis has a distinctly four-color flavor.

"It's the story of the Cold War reflected in comic books," he said.

That isn't to say that comics are ever far from the mind of the veteran writer, who joined Marvel Comics in the 1960s and went on to guide the Earth-2 universe for DC in the '80s. Thomas currently edits *Alter Ego*, a now-monthly comics magazine published by Two Morrows.

Originally hired by Mort Weisinger at DC to be assistant editor on the Superman titles, about five weeks later he met Marvel's Stan Lee.

"He offered me a job 50 minutes after we met, and I took that job, of course," he recalled. "I was there at Marvel 15 years, and, if he had still been in charge, I would have stayed there probably forever."

Starting out on titles like *Millie the Model*, Thomas later dialogued early *Doctor Strange* and *Iron Man* stories before taking on *Sgt. Fury and His Howling Commandos*. He followed Lee writing *X-Men* — the first of his two stints on the series — and, later, on *Avengers*, taking over the title with #35 for one of his longest runs on a super-hero title.

"I had to give it up mainly because that was about the time I was becoming editor in chief and I was just getting too busy," he said. "I loved writing *Avengers*, I could have gone on doing it, but I had to give up something."

During his run on *Avengers*, Thomas — with artist John Buscema — introduced The Vision, one of the more popular characters created for the series, but Thomas said that Lee originally hadn't been crazy about the concept. Thomas originally had wanted to revive the 1940s Vision, a character drawn "and maybe written" by Jack Kirby.

"I think [Lee] thought it was a weak name," Thomas recalled. "Lee also wanted an android added to the team.

"He didn't care what I did as long, as it was an android. I still don't know why an android and he didn't tell me what to do with him as an android."

Thomas decided to "have my cake and eat it, too," and in #57 introduced the new android Vision to The Avengers. Though based on the old Kirby visual, Thomas noted that a diamond chest symbol was added, and the Vision was given a red face, which Lee said he disliked.

"He said nobody is going to like a character with a red face but, of course, he was wrong there," he said.

"I was real happy with him," he continued. "Even though I'm sort of a co-creator, I don't want to take anything away from what Jack did. Of course, working with John Buscema, he was going to look beautiful."

During that tenure at Marvel, Thomas wrote several other key titles, including *Amazing Spider-Man, Thor*, a second run on *X-Men* with Neal Adams, and *Fantastic Four* (with a young artist named George Pérez, who took over the series after assisting penciller Rich Buckler).

"I really liked George's work from the beginning," Thomas told ***CBG***. "We had a lot of fun with it. We did issues in which we had people trying out for The Frightful Four. We did the second Impossible Man story." He also brought the Conan properties to Marvel.

"My favorite book to work on, despite the fact I'd done *The Invaders* at Marvel with a similar theme of World War II heroes, was *All-Star Squadron*," he said. Launched in 1981, the DC series featured not only The Justice Society of America but also other, lesser-known DC characters of the Golden Age, as well as Fawcett and Quality characters that had been acquired by DC over the years.

"Len Wein was the editor and he was a good one but he sort of left me alone. He knew that I was supposed to handle the book in my way and I did," he said. "I don't think it was the probably the most commercial thing I could have done, but it was the most *fun* thing I could have done."

Within a few years, *All-Star* had spawned a modern-day spin-off, *Infinity Inc.*, which featured the modern-day children of the Golden Age characters.

Though he still does occasional comics writing, Thomas said *Alter Ego* keeps him busy, adding, "It's not the most gainful employment one could find, but it's a lot of fun." ✦

IN BRIEF ...

Dark Horse to print *Star Wars* collection

Dark Horse Comics will continue its series of Marvel *Star Wars* comics reprints with the $29.95 *Star Wars: A Long Time Ago...* Vol. 6, *Wookiee World*, due in stores May 21.

The 360-page trade paperback will feature work from such comics creators as Brett Blevins, Sal Buscema, Jo Duffy, Jan Duursema, Ron Frenz, Tom Mandrake, David Mazzucchelli, Bob McLeod, Ann Nocenti, Tom Palmer, and Randy Stradley.

The volume will reprint #82-95 (Apr 84-May 85) of the original Marvel run. The story takes place after *Return of the Jedi*, with the rebels having set up their base on the planet Endor. Now it is time to enjoy freedom, since the Galactic Empire has been vanquished. Well, maybe. And maybe not ...

Fans will find in this collection such stories as "The Alderaan Factor" (#86), in which Princess Leia fights for her life against another survivor from her destroyed home planet of Alderaan.

"Sweetheart Contract" (#83) finds Lando Calrissian trying to help an old love and becoming entangled in a planet's political struggle between democracy and aristocratic rule.

"Seoul Searching" (#84) involves Han Solo and Chewbacca managing to escape and thwart an Imperial plot while on a treasure hunt.

Randy Stradley will provide an introduction for the new volume.

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Jim Borgman (1954)
Greg LaRocque (1954)
Keith S. "Kez" Wilson (1958) – **45** years ago

Tue 25 FEB

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Rick Geary (1946)
Phil Lasorda (1960)

Wed 26 FEB

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David Boswell (1953) – **50** years ago
Karen Berger (1958) – **45** years ago
Jeffrey Butler (1958) – **45** years ago

New Comics Day! Scheduled to ship:

CrossGen: *Brath* #1, *Meridian* #33, *Path* #12, *Ruse* #17

Dark Horse: *Astro Boy* Vol. 12, *Hellboy: Weird Tales* #1

DC: *Batman* #612, *Danger Girl* 3-D, *Vertigo X Preview*

Image: *Aria: The Uses of Enchantment* #1

Marvel: *Agent X* #8, *Avengers* #64, *Daredevil* #44

Thu 27 FEB

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Andy Kubert (1962)
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Wendi Lee (1956) – Feb 29

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5 F ... 45.00
6 F ... 36.00
7 thru 10 F+ ... 45.00
11 VG ... 18.00
12 VG ... 18.00
13 F ... 25.00
14 F ... 25.00
15 VG ... 18.00
16 F+ ... 35.00
17 VG ... 20.00
18 VG/F ... 25.00
19 VF+ ... 70.00
20 F+ ... 35.00
21 VG ... 15.00
22-33 VG ... 12.00
35 VG ... 8.00
36 VG ... 8.00
37 VF ... 30.00
38 VG ... 8.00
39 VG ... 8.00
41 F+ ... 12.00
42-44 VG ... 7.00
47 VG ... 7.00
49 VF ... 24.00
50 VF/NM ... 30.00
51 VF ... 40.00
52 NM- ... 65.00
53 VF ... 10.00
54 VF ... 10.00
55 VF/NM ... 12.00
56 NM- ... 12.00

ART OF NEAL ADAMS
1 NM ... 25.00
2 NM ... 35.00

ASTONISHING TALES
1 NM- ... 50.00
2 NM ... 30.00
3 NM- ... 32.00
4 NM- ... 32.00
5 VF ... 22.00
6 NM- ... 32.00
7 VF ... 12.00
8 NM ... 32.00
9 NM ... 18.00
10 NM- ... 20.00
11 NM ... 20.00
12 VF ... 20.00
13 NM ... 25.00
14 VF ... 6.00
15 NM ... 12.00
16 NM ... 12.00
17 VF/NM ... 7.00
20 VF/NM ... 7.00
21 NM- ... 25.00
22 NM- ... 16.00
23 NM ... 18.00
24 NM ... 18.00
25 NM ... 18.00
26 NM- ... 12.00
27 NM ... 12.00
28 NM ... 15.00
29 NM- ... 8.00
30 NM ... 15.00
31 NM ... 12.00
32 NM- ... 10.00
33 NM ... 10.00
34-36 NM ... 12.00

ATOM
1 F- ... 200.00
2 F+ ... 125.00
3 F+ ... 75.00
4 F+ ... 65.00
5 F+ ... 65.00
7 F+ ... 110.00
8 VG ... 24.00
9 VG ... 24.00
10 VG ... 24.00
11 VG ... 16.00
12 VG ... 16.00
13 F/VF ... 48.00
14 VF ... 58.00
15 F/VF ... 46.00
16 VF+ ... 48.00
17 VF ... 45.00
18 VG/F ... 25.00
19 VF+ ... 70.00
20 F+ ... 35.00
21 VG ... 15.00
22-33 VG ... 12.00
35 VG ... 8.00
36 VG ... 12.00
37 VG ... 10.00
38 VG ... 8.00
39 VG ... 8.00
41 F+ ... 12.00
42-44 VG ... 7.00
47 VG ... 7.00
49 VF ... 24.00
50 VF/NM ... 30.00
51 VF ... 40.00
52 NM- ... 65.00
53 VF ... 10.00
54 VF ... 10.00
55 VF/NM ... 12.00
56 NM- ... 12.00

AVENGERS (ANNUAL)
1 VF ... 56.00
7 NM (D C) ... 36.00
8 NM ... 10.00
9 NM ... 7.00
10 NM ... 33.00
11 NM ... 5.00

BATMAN
84 F- ... 210.00
118 F- ... 110.00
119 VF- ... 220.00
120 VF- ... 220.00
126 F/VF ... 125.00
131 F/VF ... 100.00
133 F/VF ... 100.00
134 VF ... 120.00
135 F ... 65.00
136 VF+ ... 150.00
137 F ... 65.00
138 VF/NM ... 160.00
139 VF ... 120.00
140 VF/NM ... 160.00
141 VF+ ... 140.00
142 VF/NM ... 155.00
143 VF/NM ... 155.00
144 F/VF ... 100.00
145 VG ... 40.00
146 F ... 36.00
147 F ... 48.00
148 F/VF ... 105.00
149 F+ ... 50.00
150 VF ... 80.00
151 VF ... 65.00
152 F+ ... 40.00
154 VF ... 65.00
155 F/VF ... 190.00
157 VF ... 65.00
158 VG ... 20.00
159 VG+ ... 28.00
160 F ... 30.00
161 VF ... 65.00
162 F/VF ... 55.00
164 F+ ... 35.00
165 VF ... 60.00
166 VF- ... 60.00
167 VF- ... 60.00
168 F+ ... 40.00
169 F+ ... 55.00
170 F/VF ... 55.00
171 VG/F ... 100.00
172-175 VG ... 14.00
177 VG ... 14.00
178 VG ... 14.00
179 VG ... 14.00
180 VG ... 14.00
181 VG ... 14.00
182 VG ... 14.00
183 VG ... 18.00
184 VG ... 14.00
185 VG ... 8.00
186 VG ... 14.00
188 VG ... 8.00
189 VG+ ... 22.00
190 VG+ ... 12.00
191 VG ... 8.00
192 VG ... 8.00
193 VG ... 8.00
194 VG ... 8.00
195 VG ... 8.00
196 VF ... 30.00
200 VF/NM ... 125.00
201 VF ... 30.00
204 NM- ... 35.00
207 VF/NM ... 30.00
209-211 VF/NM ... 30.00

BATMAN
1 VF ... 15.00
2 VF/NM ... 8.00
3 thru 5 NM ... 12.00
6 VF ... 7.00
7 VF/NM ... 6.00
8 VF ... 7.00
9 NM ... 12.00

BLACKHAWK
88 G+ ... 25.00
100 VG ... 48.00
130 VG/F ... 28.00
131 VG+ ... 20.00
135 VG ... 18.00
136 VG ... 18.00
138 VG ... 20.00
140 VG+ ... 20.00
141 VG ... 14.00
142 VG ... 14.00
143 F/VF ... 38.00
144 F+ ... 25.00
148 VG ... 12.00
151 F ... 18.00
152 F+ ... 25.00
153 VG/F ... 15.00
154 F ... 16.00
156 F+ ... 25.00
157 F+ ... 25.00
158-160 VF ... 45.00
161 F+ ... 25.00
162 F/VF ... 38.00
163 VF ... 45.00
164 F+ ... 30.00
165 VF ... 45.00
166 F+ ... 25.00
167 F/VF ... 24.00
168 VG ... 8.00
169 VG ... 8.00
170 VF ... 30.00
171 F ... 12.00
172 F- ... 10.00
173 F ... 12.00
174 F+ ... 10.00
175 F ... 12.00
176 F+ ... 15.00
177 F ... 10.00
178 F- ... 10.00
179 F+ ... 15.00
180 F+ ... 15.00
181 F ... 12.00
182 F+ ... 12.00
183 VG ... 6.00
184 VG ... 6.00
185 F+ ... 12.00
186 F/VF ... 16.00
187 F+ ... 12.00
188 VF ... 22.00
189 G+ ... 8.00
190 VG ... 6.00
191 VG ... 6.00
192 VF ... 18.00
193 VG ... 6.00
194 VG ... 6.00
195 VG+ ... 7.00
196 VG ... 6.00
197 VF ... 22.00
198 G/VG ... 5.00
199 F ... 9.00
200 VG ... 6.00
201 F+ ... 12.00
202 F+ ... 12.00
203 VF ... 24.00
204 VF ... 18.00
205 VG ... 6.00
206 F- ... 8.00
207-210 VG ... 6.00
211-226 VG ... 5.00
227 VF ... 14.00
229 VF/NM ... 16.00
230 VF ... 13.00
231 VF ... 13.00
232 VF ... 13.00
233 NM- ... 20.00
234-238 VF ... 13.00
239 NM ... 24.00
240 VF/NM ... 16.00
241 NM ... 24.00
242 VF ... 13.00
243 VF/NM ... 40.00
244 VF/NM ... 40.00
246 VF/NM ... 24.00
247 NM ... 33.00
249 VF/NM ... 24.00
250 NM ... 33.00
251 NM ... 85.00
253 VF/NM ... 24.00
254 F- ... 10.00
257 F+ ... 15.00
259 F/VF ... 24.00
260 VF ... 40.00
263 VF/NM ... 13.00
265 VF/NM ... 15.00
266 NM- ... 15.00
267 NM- ... 15.00
268 VF ... 10.00
269 NM- ... 15.00
270-273 VF/NM ... 13.00
275 NM ... 18.00
276 VF ... 10.00
277 VF ... 10.00
278 VF/NM ... 13.00
279 NM- ... 15.00
281 NM ... 18.00
282 VF/NM ... 13.00
283 NM- ... 15.00
284 NM ... 18.00
285 VF/NM ... 13.00
286 NM ... 24.00
288 NM- ... 15.00
289 NM ... 18.00
290 VF/NM ... 13.00
291 NM ... 24.00
292 VF/NM ... 13.00
293 NM ... 18.00
294 VF ... 13.00
295 NM- ... 15.00
296 NM- ... 15.00
297 NM ... 18.00
298 VF/NM ... 13.00
299 NM ... 18.00
300 F+ ... 10.00
301-303 VF/NM ... 10.00
304 NM ... 15.00
305 NM ... 15.00
306 VF/NM ... 10.00
307 NM ... 15.00
308 VF/NM ... 10.00
309 NM ... 15.00
310 NM ... 15.00
311 NM ... 16.00
312-314 NM ... 15.00
315 NM- ... 12.00
316 NM ... 16.00
317-319 NM- ... 12.00
320 NM ... 14.00
321-324 NM ... 15.00
325 NM ... 12.00
326 NM ... 12.00
328 VF/NM ... 10.00
330 VF ... 9.00
331 VF/NM ... 10.00
332 NM ... 15.00
333 NM ... 14.00
334 VF/NM ... 10.00
335 VF/NM ... 10.00
336 NM ... 14.00
337-339 NM ... 12.00
341-352 NM ... 12.00
353 NM ... 16.00
354 NM ... 9.00
356 NM ... 12.00
357 NM ... 9.00
358 NM ... 12.00
359 NM ... 15.00
360-365 NM ... 9.00
366 NM ... 16.00
367 NM ... 10.00
368 NM ... 12.00
369 NM ... 9.00
370 NM ... 9.00
371-399 NM ... 6.00
400 NM ... 24.00
401-403 NM ... 6.00
404 NM ... 12.00

BATMAN ANNUAL
1 F- ... 195.00
2 F- ... 80.00
3 F- ... 80.00
4 F+ ... 55.00
5 VF/NM ... 130.00
6 F- ... 28.00

BATMAN: CULT
1 NM ... 8.00
2 thru 4 NM ... 6.00

BATTLE FOR A THREE DIMENSIONAL WORLD
1 NM ... 28.00

BEOWOLF
1 NM ... 12.00
3 VF/NM ... 5.00
4 VF ... 5.00
5 VF/NM ... 5.00

BIZARRE ADVENTURES
25 F+ ... 4.00
26 VF/NM ... 7.00
27 VF ... 7.00
28 VF ... 7.00
29 VF ... 5.00
30 VF ... 5.00
31 VF/NM ... 8.00
32 NM ... 9.00
33 NM ... 9.00
34 NM ... 6.00

BLACK HOLE
1 NM ... 12.00
2 NM ... 12.00
3 VF/NM ... 8.00

**BLACK PANTHER

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1528)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

59 VF/NM 10.00

KA-ZAR (1970)
1 NM 40.00
2 NM 28.00
3 NM 28.00

KORAK
46 VF/NM 14.00
47 NM 9.00
48 NM 9.00
49 VF/NM 6.00
50 NM- 7.00
51-54 NM 9.00
55 VF/NM 6.00
56 NM 9.00
58 NM- 7.00
59 NM 9.00

KULL (MAGAZINE)
1 VF/NM 12.00
2 VF/NM 8.00
3 VF 6.00

LEGION OF MONSTERS
1 NM 35.00

LEGION OF SUPER HEROES (1973)
1 NM 30.00
2 VF 11.00
3 VF/NM 13.00
4 NM 18.00

LOIS LANE
3 G/VG 80.00
4 VG+ 100.00
7 F+ 175.00
9 VG/F 75.00
10 F 90.00
11 F 52.00
13 VG/F 44.00
15 F 54.00
16 F 54.00
17 VG/F 44.00
18 F/NM 175.00
19 F+ 70.00
20 VF 150.00
21 VF/NM 130.00
22 VF/NM 130.00
23 VG/F 30.00
24 VG/F 30.00
25 VF 100.00
26 VG/F 32.00
27 F/VF 75.00
28 F/VF 75.00
29 VF 110.00
30 VG/F 18.00
31 F+ 35.00
32 VG/F 18.00
33 VG/F 20.00
34 VG 15.00
35 F 30.00
37-39 VF/NM 70.00
40 VF 54.00
41 F+ 30.00
42 F 22.00
43-45 VG/F 18.00
46 F+ 30.00
47 VF 60.00
48 VF/NM 70.00
49 VF 54.00
50 VF/NM 75.00
51 VF/NM 54.00
52 F+ 24.00
53 VF 40.00
54 VF 40.00
55 VF 40.00
56 VG/F 15.00
57 VG/F 15.00
58 VG 12.00
59 VG 12.00
63-67 VG 12.00
68 VF/NM 70.00
69 VG 12.00
70 VG/F 60.00
71 VG/F 30.00
72-76 VG/F 10.00
77 VF/NM 54.00
78 VF/NM 38.00
79 VF 30.00
80 VF 22.00
81 VF/NM 26.00
82 VF 22.00
83-85 VF/NM 26.00
86 VF 28.00
87 VF/NM 26.00
88 VF/NM 30.00
89 VF 44.00
90 VF/NM 26.00
91 VF 22.00
92 VF 22.00
93 VF/NM 30.00
94 VF 18.00
95 NM 65.00
96 VF/NM 20.00
97 VF 18.00
98 VF/NM 20.00
99 VF/NM 20.00
100 VF/NM 26.00
101 NM 30.00
102 NM 30.00
103 VF/NM 18.00
105 NM 65.00
106 VF/NM 25.00
107 VF/NM 22.00
108-110 NM 30.00
111 NM 35.00
112 NM 33.00
113 VF/NM 24.00
115 VF 20.00
116 VF/NM 24.00
117-119 VF 20.00
120 VF/NM 24.00
121-123 NM 28.00
122 VF/NM 28.00
123 VF/NM 24.00
124 F- 5.00
125 VF/NM 13.00
129 NM 18.00
130 VF/NM 13.00
131 VF 11.00
132 VF 11.00
133-135 VF/NM 13.00
136 VF/NM 18.00
137 VF/NM 18.00

LUKE CAGE
1 VF+ 50.00
4 NM- 20.00
5 F+ 8.00
6 VF 12.00
7 VF/NM 10.00
8 VF 9.00
9 VF/NM 10.00
10 VF 9.00
11 VF 6.00
12 F/VF 5.00
14 VF 6.00

MAD FOLLIES
1 F+ 90.00
2 F- 48.00
3 F+ 60.00
4 F+ 45.00
5 VF/NM 30.00
6 F+ 15.00
7 F+ 30.00

MAD SPECIAL
1 VF/NM 60.00
2 F/VF 25.00
3 F- 12.00
5 F 12.00
6 F/VF 20.00
7 VG 8.00
8 VG 8.00
9 NM 36.00
10 F/VF 15.00
11 F+ 12.00
12 F- 12.00
13 VF/NM 20.00
14 F+ 9.00
15 NM 25.00
17 VF/NM 13.00
18 NM 24.00
19 VF/NM 18.00
20 VF/NM 12.00
21 VF/NM 13.00
22 VF/NM 12.00
23 VF/NM 12.00
24 VF 13.00
26 VF 12.00
27 VF/NM 10.00
28 VF/NM 12.00
29 VF 10.00
30 NM 16.00
31 NM 15.00
32 VF 9.00
33 NM 15.00
34 VF 9.00
35 NM 15.00
36 VF 9.00
37 VF 9.00
38 VF/NM 10.00
39 NM 15.00
40 VF/NM 10.00
41 VF 9.00
42 VF 9.00
55 NM 12.00
56 NM 12.00
59 NM 12.00
62 VF 6.00
70 VF/NM 8.00
74 F+ 4.00

MAN-THING (1974)
1 NM- 40.00
2 VF/NM 15.00
3 NM- 14.00
4 thru 8 NM 15.00
9 NM- 12.00
10 NM- 15.00
11 NM- 15.00
12 VF/NM 7.00
13-22 NM 10.00

MARVEL CLASSICS COMICS
1 NM 20.00
2 thru 6 NM 14.00
7 VF 9.00
9 NM 14.00
11 NM 12.00
13 VF 6.00
14-16 NM 12.00
18 NM- 9.00
21 NM 12.00
24 NM 12.00
25 NM 12.00
30 NM 12.00
34 NM 12.00

MARVEL COLLECTOR ITEM CLASSICS
1 F/VF 55.00
3 VF 26.00
4 VF/NM 32.00
5 VF 22.00
6 F/VF 16.00
7 VF/NM 26.00
8 F/VF 16.00
9 VG 6.00
10 VG 6.00
12 VG 6.00
13 VG 6.00
14 VF 18.00
15 NM 25.00
17 VF/NM 13.00
18 NM 24.00
19 VF/NM 18.00
20 VF/NM 12.00
21 VF/NM 13.00
22 VF/NM 12.00
23 VF/NM 12.00
24 VF 13.00
26 VF 12.00
27 VF/NM 10.00
28 VF/NM 12.00
29 VF 10.00
30 NM 16.00
31 NM 15.00
32 VF 9.00
33 NM 15.00
34 VF 9.00
35 NM 15.00
36 VF 9.00
37 VF 9.00
38 VF/NM 10.00
39 NM 15.00
40 VF/NM 10.00
41 VF 9.00
42 VF 9.00
55 NM 12.00
56 NM 12.00
59 NM 12.00
62 VF 6.00
70 VF/NM 8.00
74 F+ 4.00

MARVEL DOUBLE FEATURE
1 VF/NM 12.00
2 thru 5 NM 10.00
6 VF 6.00
7 NM 10.00
8 NM 10.00
10 VF/NM 6.00
15 VF/NM 4.00
17 NM 8.00
18 VF 5.00
19 VF 5.00
20 NM 8.00
21 NM 8.00

MARVEL FEATURE (SERIES 1)
1 VF/NM 140.00
2 NM- 80.00

MARVEL SPECIAL EDITION

CLOSE ENCOUNTERS
1 VF/NM 12.00

EMPIRE STRIKES BACK
2 VF 18.00

SPEC. SPIDER-MAN
1 NM 30.00

STAR WARS
1 VF/NM 13.00
2 VF 12.00
3 VF/NM 15.00

MARVEL SPECTACULAR
1 VF/NM 9.00
3 thru 19 NM 6.00

MARVEL SPOTLIGHT
1 VF/NM 30.00
2 VF/NM 150.00
3 VF/NM 45.00
4 NM 65.00
6 NM 48.00
7 VF/NM 35.00
8 NM 48.00
9 NM 36.00
10 NM 36.00
11 NM 36.00
12 NM 35.00
13-24 NM 12.00
25 NM 6.00
26 NM 12.00
27 NM 6.00
28 NM 35.00
29 NM 25.00
30 NM 6.00
31 NM 6.00
32 NM 25.00
33 NM 8.00

MARVEL SUPER ACTION
5 VF 5.00
6 thru 8 NM 7.00
10 VF 5.00

MARVEL SUPER ACTION (MAGAZINE)
1 VF/NM 45.00

MARVEL SUPER HEROES
12 VG+ 24.00
13 F/VF 30.00
14 VF+ 65.00
15 VF/NM 30.00
16 VF 24.00
17 NM 40.00
18 NM- 50.00
19 NM- 22.00
21 VF/NM 12.00
22 F/VF 7.00
25 VF/NM 12.00
24-29 NM 20.00
30 VF 10.00
32 NM- 6.00
34 NM 8.00
35 NM 6.00
36 NM 8.00
37 VF/NM 4.00
38 NM 8.00
39 NM 8.00
41 VF/NM 4.00
42 VF/NM 4.00
45 NM 6.00
46 NM 6.00
47 VF/NM 4.00
48 NM 6.00
49 NM 6.00

MARVEL TALES
2 VF/NM 95.00
3 VG+ 12.00
4 F 12.00
5 F/VF 18.00
7 F/VF 18.00
9 NM 35.00
13 VF/NM 15.00
14 NM 30.00
15 NM- 20.00
16 NM 24.00
17 NM- 20.00
18 VF+ 14.00
19 NM 30.00
20 NM 20.00
21 NM- 20.00
22 F/VF 10.00
24 VF 12.00
25 NM 30.00
27 NM- 20.00
28 VF 12.00
29 F+ 10.00
30 NM- 20.00
31 VF/NM 15.00
32 F/VF 10.00

MARVEL TEAM-UP
1 VF 90.00
2 VF/NM 38.00
3 VF/NM 40.00
5 thru 7 VF/NM 17.00

MARVEL TEAM-UP (ANNUAL)
1 NM 24.00
2 NM 8.00

MARVEL TREASURY EDITION
1 NM 70.00
2 thru 10 NM 25.00
11 VF/NM 13.00
12 VF 12.00
13 VF/NM 13.00
14-17 NM 20.00
18 VF/NM 13.00
19-25 NM 20.00
26 NM 25.00
27 NM 20.00
28 VF 25.00

MARVEL TREASURY EDITION:
2001, Space Odyssey NM 25.00
Buck Rogers, Giant Movie VF/NM 18.00
Cap's Bicentennial Battles NM..30.00
Giant S/H Holiday Grab Bag 1974 NM 25.00
Marv. Land Of Oz NM 25.00
Marv Wizard Of Oz NM 25.00
Savage Fists Of Kung Fu 1 NM 28.00

MARVEL TRIPLE ACTION
1 VF/NM 16.00
3 NM 12.00
5 NM- 9.00
11 VF 3.00

MARVEL TWO-IN-ONE
1 NM- 60.00
2 NM 20.00
4 NM 20.00
6 F+ 7.00
7 NM 12.00
8 NM 16.00
10 NM 12.00
11 thru 13 NM 7.00
15 NM 7.00
16 NM 7.00
20 NM 7.00
21 NM 5.00
26-38 NM 5.00

MARVEL TWO-IN-ONE (ANNUAL)
1 VF/NM 7.00
2 NM 32.00

MARVEL'S GREATEST COMICS
23 VF 12.00
24 VF/NM 15.00
25 VF/NM 15.00
26 VF 12.00
27-30 VF/NM 15.00
31-34 NM 24.00
36 NM 8.00
39 NM 8.00
41 NM 8.00
42 VF/NM 5.00
43 NM 8.00
45 NM 8.00
46 VF/NM 5.00
47 NM 8.00
48 NM 8.00
50 NM 8.00
51 VF/NM 4.00
52-59 NM 5.00
60-63 VF/NM 4.00
64 NM 5.00
65 NM 5.00
66 VF 3.00
67 VF 3.00
68-70 NM 5.00

MASTER OF KUNG-FU ANNUAL
1 NM 18.00

MISTER MIRACLE
2 VF/NM 30.00
3 VF 24.00
4 VF/NM 30.00
5 NM 38.00
6 VF 24.00
8 NM 38.00
9 thru 11 NM 20.00
12 VF/NM 15.00
13 NM 20.00
14 VF/NM 15.00
15 VF 15.00
16 VF/NM 15.00
17 NM 20.00
18 NM 20.00
19 VF 6.00
25 VF 6.00

MOEBIUS GRAPHIC NOVEL
4 NM 15.00

MOEBIUS: INCAL
1 thru 3 NM 18.00

MONSTERS UNLEASHED
3 NM 33.00
4 NM 33.00
8 NM 25.00

MOVIE COMICS
1776 (CHARLTON CLASSICS / L. BRARY) 1 NM 24.00
ABSENT MINDED PROFESSOR 1199 VG 16.00
ALICE IN WONDERLAND 10144-503 VF 26.00
ARISTOCATS VG 15.00
ATLANTIS, THE LOST CONTINENT 1188 F 33.00
BABES IN TOYLAND 1282 F 40.00
BAMBI (DELL, 3 VG 8.00
BATTLE OF THE BULGE VF 23.00
BEACH BLANKET BINGO VF 42.00
BENEATH THE PLANET OF THE APES VF/NM 90.00
BIG COUNTRY 946 VG 15.00
BIG RED 10026-211 VF/NM 25.00
BLACKBEARD'S GHOST VF/NM 25.00
BON VOYAGE VF 25.00
BULLWHIP GRIFFIN VF/NM 33.00
CASTILIAN VF 22.00
CAT VF/NM 25.00
CHEYENNE AUTUMN VF/NM 49.00
CHITTY CHITTY BANG BANG VF/NM 60.00
CINDERELLA VF 25.00
CIRCUS WORLD VF/NM 95.00
COMANCHE 1350 VF/NM 45.00
COMANCHEROS 1300 F+ 58.00
COUNTDOWN NM 40.00
DARBY O'GILL AND THE LITTLE PEOPLE 10251-001 VF/NM 48.00
DAVID AND GOLIATH FC 1205 VF 45.00
DIRTY DOZEN VF/NM 38.00
DOG OF FLANDERS FC 1088 VG/F 8.00
DON'T GIVE UP THE SHIP 1049 VG/F 20.00
DR. WHO AND THE DALEKS VF 70.00
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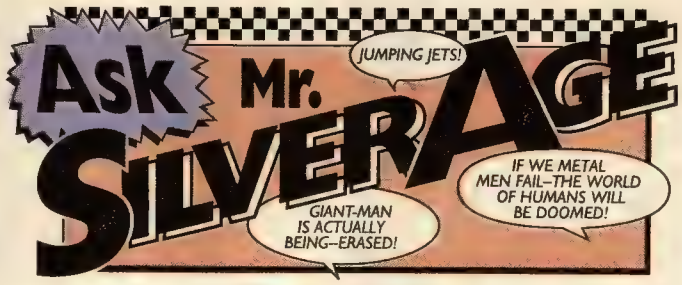
The best (continued) *Action* stories (continued)

Mr. Silver Age presents the Top five best continued stories from *Action Comics*



By **Craig Shutt**

Dear Mr. Silver Age,

I liked your first column ranking the top continued Superman stories from ***Action Comics*** *during the Silver Age! But you only covered #6 to #10! When will we get Part 2 and learn which were the top five best continued stories?*

Harvey D.
Gotham City

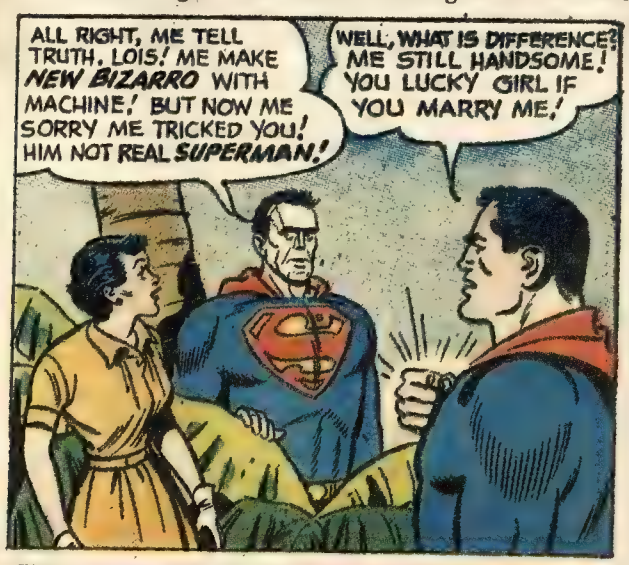
Mr. Silver Age says: I double-checked, Harv, and I'll be revealing those in this column. That'll come right after I quickly explain that last issue, we noted that DC produced very few continued stories during the Silver Age. Most of the ones they created were published in *Action Comics*, where by 1966, Superman was a two-part story fool (and Supergirl wasn't far behind). In the interest of science (actually, in the interest of total geekdom), I read all the ones appearing between 1956 and 1970 and selected the best 10 to spotlight for you, in honor of *Action Comics* #800 now being out.

So last week, I awarded tenth place to The Superman of 2965's battle with "Muto — Monarch of Menace!" in #338-339 (Jun-Jul 66). Ninth place was taken by "The Mighty Annihilator!" in #355-357 (Oct-Dec 67), and eighth went to "The Immortal Superman!" in #385-387 (Feb-Apr 70). In seventh place was "Hercules in the 20th Century!" in #267-268 (Aug-Sep 60), and the sixth spot was reserved for Superman trying on new identities in #371-372 and #374-375 (Jan-Apr 69).

That brings us to the Top Five. Again this time, the stories are identified by the title of their first part:

5. "The Battle with Bizarro!" #254-255 (Jul-Aug 59): This two-part adventure followed shortly after Bizarro's introduction in *Superboy* #68 (Nov 58), a story that apparently was well enough received that he was reintroduced as Superman's foil. (In fact, after the Superboy story appeared, a version ran in the *Superman* newspaper strip, substituting The Man of Steel for The Boy of Steel).

This tale began with Luthor learning of the machine that had created the Bizarro Superboy some years earlier and stealing its plans. He then tricked Superman into standing before the machine and created a Bizarro Superman. And then, as Bizarro's boss, he ordered Bizarro to fight Superman! But, you see, being a Bizarro, Bizarro didn't follow orders real well. In fact, he was ticked off at being brought back to life — well of *course* a Bizarro is mad about being alive! He got so mad that he carted Lex off to jail.

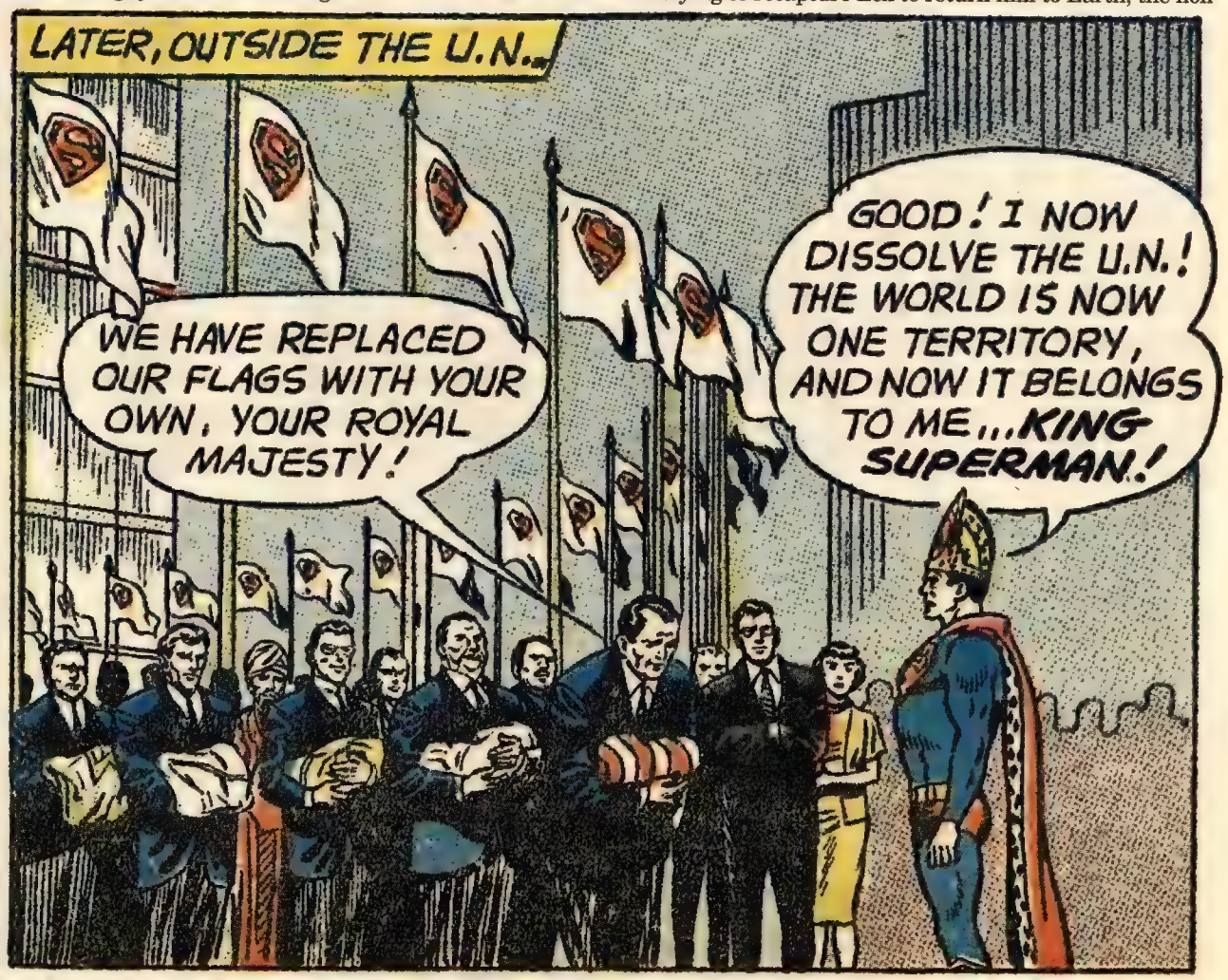

ALL RIGHT, ME TELL TRUTH, LOIS! ME MAKE NEW BIZARRO WITH MACHINE! BUT NOW ME SORRY ME TRICKED YOU! HIM NOT REAL SUPERMAN!
WELL, WHAT IS DIFFERENCE? ME STILL HANDSOME! YOU LUCKY GIRL IF YOU MARRY ME!

Things really started getting wacky in* Action *#254-255 when Bizarro decided to duplicate himself in order to woo Lois, creating a Bizarro Bizarro.

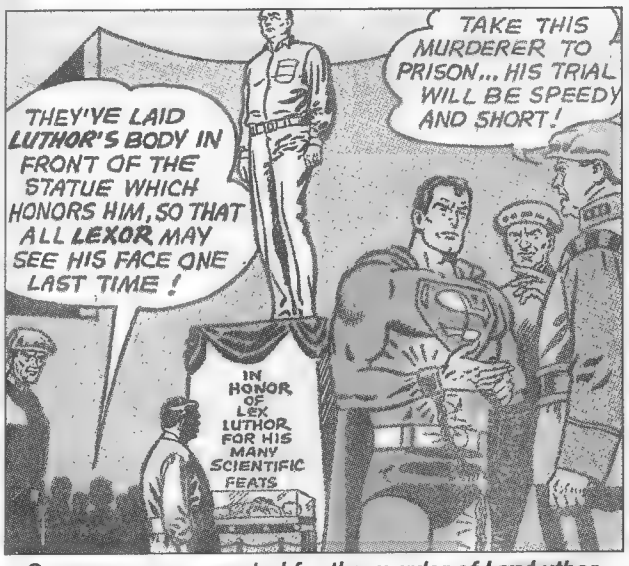
The cops were horrified when this super-monster showed up, despite Bizarro's protestations that he really was a nice guy. After one more good deed that ended with people screaming in horror at his face, he spent some time trying to kill himself — until he met Lois Lane, who loved him for his scoop-producing value. Misunderstanding her interest, he kidnapped her to his Bizarro love nest.

Lois revealed her real feelings, so Bizarro stole the duplicator machine and created an imperfect duplicate of himself — which, of course, looked handsome. But the new version was still dumb as a box of rocks, and conceited to boot. Now ticked off herself, Lois proclaimed she liked the first Bizarro better, and a heated battle began! Bizarro continued to battle for Lois' affection for many more pages in a classic Bizarro tale that gave him a fine introduction to Superman's life. Considering Lex lasted only four pages but created a character who reappeared many times, he had both one of his biggest failures and successes this time.

4. "The Death of Luthor!" in #318-319 (Nov-Dec 64): Lex again, and this time he had a *good* plan. He snuck aboard a space ship that he piloted to Lexor, the world where he was hailed as a hero — and Superman (who had no super-powers on the planet) was reviled as a criminal. Lex received an alien ticker-tape parade, but things quickly went awry when The Man of Steel arrived. In trying to recapture Lex to return him to Earth, the non-


LATER, OUTSIDE THE U.N..
WE HAVE REPLACED OUR FLAGS WITH YOUR OWN, YOUR ROYAL MAJESTY!
GOOD! I NOW DISSOLVE THE U.N.! THE WORLD IS NOW ONE TERRITORY, AND NOW IT BELONGS TO ME...KING SUPERMAN!

After red kryptonite split Kal-El into Superman and Clark Kent, The Man of Steel dissolved the United Nations and took over the world in* Action *#311-312.


THEY'VE LAID LUTHOR'S BODY IN FRONT OF THE STATUE WHICH HONORS HIM, SO THAT ALL LEXOR MAY SEE HIS FACE ONE LAST TIME!
TAKE THIS MURDERER TO PRISON... HIS TRIAL WILL BE SPEEDY AND SHORT!
IN HONOR OF LEX LUTHOR FOR HIS MANY SCIENTIFIC FEATS

Superman was arrested for the murder of Lex Luthor, hero of Lexor, and had to stand trail to prove his innocence in the two-part epic in ***Action*** *#318-319.*

super Superman slugged Lex, and he hit his head on a stone statue. And he died!

Outraged Lexorians captured Superman and put him on trial for murdering their greatest hero. The two Lexorians selected to defend him weren't thrilled by their role or by Superman's flimsy story. Part 2 featured Superman's trial, which was interrupted when The Criminal of Steel escaped in a desperate attempt to clear his name. It was always fun to visit Lexor, and this visit, with Superman on trial, was a suspenseful trip without a lot of the usual physical action.

3. "Superman, King of Earth!" in #311-312 (Apr 64): Trying to immunize himself against red kryptonite's effects, Supes experimented on a piece of red k that had once split him into an evil Superman and a good but non-powered Clark. Instead of helping him, the experiment again split him into two entities — but this time, the Superman side deduced, the split was permanent. The new Supes quickly cut off contact with Kandor, destroyed the super-robots and crushed the Phantom Zone projector, eliminating three key plot-spoilers right off the bat.

Fearing that killing Kent might kill him too, Superman returned Clark to Metropolis and went to the United Nations to demand that he be elected King of Earth. After wreaking a little havoc, nuclear and otherwise, he got his way — except for a few hardy revolutionaries led by a certain mild-mannered reporter.

In Part 2 (that included a two-page summary in which Clark reviewed what had gotten them where they were), Clark's plans went awry, and he got shot and nearly died in a river. Lori Lemaris fished him out (pun intended) but told him she couldn't save him. Kent told the fish-docs to turn him into Metallo, which not only would save his life but give him a pretty nifty weapon to use against King Superman (and create a darn exciting cover image). Thus outfitted, Clark went off to do battle. The conclusion was just a tad too complicated for my taste, but it's still a wowser of a story.

2. "Zha-Vam The Invincible!" in #351-353 (Jun-Aug 67): This story was nominated by Mark Waid as the best continued tale in *Action Comics*, so you know it's high-class stuff. (Waid touted it after I asked him if he knew of many continued *Action* stories prior to 1960, and he pulled out his issues and sent me a list of *every* continued *Action* story through #400. The guy outgeeks me six ways from Sunday, and I don't consider myself a slouch in that category.)

Don't stop me if you've heard this set-up before, but Zha-Vam was an Olympian hero whose name was derived from the gods who gave him his powers: Zeus, Hercules, Achilles, Vulcan, Apollo, and Mercury. He suddenly appeared one day to demand to be named leader of the United Crime Syndicate, and after showing off his powers one by one, he was elected by acclaim. He set off on a crime spree that even Superman couldn't stop — especially since, in addition to his Zha-Vammy powers, he also had a belt that gave him the powers of additional gods. He defeated Supes, but The Man of Steel vowed to take him down.

THEN, FOR THE FIRST TIME, SUPERMAN MEETS THE SUPER-OLYMPIAN!
HOLD IT, SUPERMAN! LEAVE MY BOYS ALONE, OR I'LL GET MAD!
HUH? WHO ARE YOU?

Zha-Vam not only had the powers of six Olympic gods summed up in his name, but he had a belt that gave him even more powers in ***Action*** *#351-353.*

Things didn't go quite that way in Part 2, in which Zha-Vam challenged Supes to a duel, with Supes selecting which belt power Zha would use to cream him. Just his luck, Superman selected G — which turned out to be for Gorgon, whose power turned Kal into The Man of Stone. He escaped but pressed a few more buttons in return engagements which really weren't much better. Then Mr. Vam unveiled his secret weapon and gave Supes a solid butt-kicking.

In Part 3, Supes devised the cunning plan of going back in time to learn Zha's origin. As we learned in last week's column when we discussed Lex Luthor bringing Hercules to the present to fight Superman, Earth-1's version of ancient Greece apparently included a Mount Olympus stocked with honest-to-goodness gods (which only makes sense since, in Superman, it had plenty of honest-to-god goodness). The extra knowledge that The Man of Steel gained spying on these guys (plus his own special magic belt) did him some good, but it wasn't easy. It truly was a clash of the titans.

1. "Virus X" in #362-365 (Apr-Aug 68): One of the most memorable Superman stories! Actually it was about three stories rolled into one, taking more of a Marvel approach to continued stories of creating a cliffhanger that was resolved next issue before creating another cliffhanger. The story's opening chapter detailed how the popular Ventor the Ventriloquist was in fact a demented criminal genius who hated Superman, because The Man of Steel had jailed Ventor's brother, and he'd died in prison. Ventor refused to admit this, creating a life-size dummy of his brother and making it talk while his henchmen lugged it around being creeped out.

Ventor's gang held up an armored car in which Clark happened to be riding for a story. Ventor kidnapped Kent to brainwash him to use against Superman. To hide his identity, Clark played along — but the brainwashing device included mechanisms scavenged from a defective Superman robot, and it worked on The Man of Steel. As a result, many tricks and strategies later, Clark was hypnotized into going out to kill Superman!

Part 2 kicked off in prison, where Lex Luthor had convinced officials to allow him to work in a lab to help prevent a cattle epidemic. Instead, he succeeded in replicating Virus X, a deadly Kryptonian plague. He then passed the vial of toxin to Ventor during a prison performance, and Ventor gave it to Kent to use against Supes. But the brainwashed Clark, in laying his trap for Superman, spilled the Virus X on his own hand and became infected. That snapped him out of his brainwashing — but it left him dying from Virus X. Even worse, the virus was highly contagious, killing anyone who touched him.

By Part 3, the leprosy-like virus had covered Superman's entire body, leaving him searching desperately for a cure before it killed him. His skin slowly turned green and wrinkled, and he had to wear a special suit to avoid contaminating humans. Part 4 contained "Superman's Funeral!" which is pretty self-explanatory and Part 5 dealt with the ramifications of "The Substitute Superman!" in which another Superman took The Man of Steel's place!

Holey moley, hearing the storyline in those last two parts is giving me déjà vu all over again! But while it took DC many months and titles to tell that story in 1993-4, including chapters in *Action*, it took only two parts of a five-part epic to tell it in the Silver Age. That tale, the longest continued Superman story in *Action Comics* to that point and for many years afterward, was an epic well deserving of the top spot in Mr. Silver Age's ranking. ✦

Action-able reprints

Once again this week, only two of the five stories have been reprinted, according to Mark Waid's mammoth database of DC reprints:

Action #254-255 was reprinted in *80-Page Giant* #6.

Action #318-319 was reprinted in *Best of DC Digest* #27.

Ask Mr. Silver Age is © 2003 by Craig Shutt. Got a candidate for this Top 10 list that wasn't here? Send all comments and suggestions to Mr. Silver Age at ***craigshutt@ameritech.net.***

SUPERMAN! COME BACK! MAYBE I CAN HELP YOU?
FORGET IT, LOIS! I HAVEN'T A PRAYER! AND I CAN'T EVEN KISS YOU GOODBYE ...WITHOUT DOOMING YOU TO THE SAME HORRIBLE DEATH!

A containment suit kept Superman's leprosy from contaminating others, but it couldn't prevent his funeral and replacement by another Superman in ***Action*** *#362-365.*

Comics Shop Directory

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

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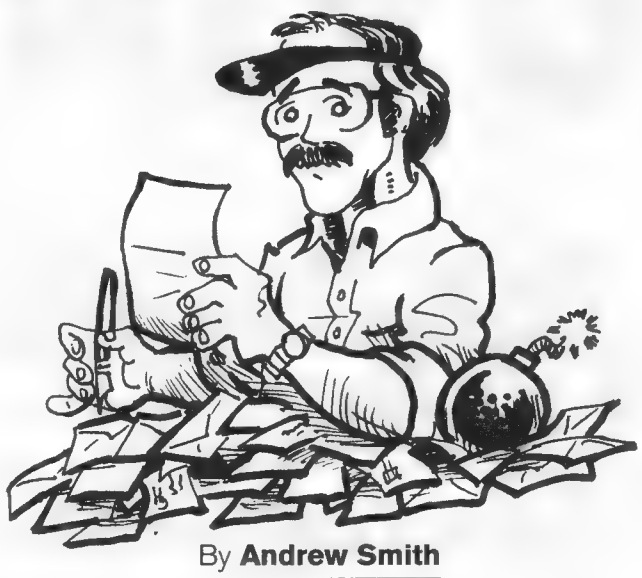
To complete the impossible task

One writer shares his favorite comics geniuses

Dear Captain ...



By **Andrew Smith**

***David Malcolm Porta** of **Sacramento, Calif.**, writes to tell us why something can't be done ... and then does it.*

Brad Marshall sets us an impossible task in ***CBG*** #1524's *Dear Captain*: "Who are the geniuses of comics?"

In a few short minutes I made a list off the top of my head of some 40 names, and had barely scratched the surface. Then I added a few more.

I wanted to write blurbs for Frank Miller, Joe Kubert, Moebius, and others, but I had to stop *some*where. Arbitrary. I needed sleep.

I wanted to add names to the also-ran list, like Paul Chadwick, Ken Bruzenack, *etc*. But if I would have tried to be complete, I'd be writing an encyclopedia, not an epistle.

But Brad says, "They should be true creative geniuses, not just outstanding artists or writers. We should try to keep the list to a half dozen or so." Fat chance:

• **John Stanley:** After all, he does have a web-group devoted to him, John Stanley, Comics Genius (*http://groups.yahoo.com/group/johnstanleycomixgenius*). The members of that group (I'm one) would probably put him on the list. Little Lulu, wouldn't you?

• **Osama "God of Manga" Tezuka:** His name says it all, doesn't it? I mean, when your middle name is "God of Comics" that has to qualify you for genius status. Doesn't it? *Astro Boy. Adolph*. More translations, please.

• **Art Spiegelman:** How many "geniuses" have a Pulitzer? *Maus*. That's not all, but it's enough.

• **Steve Ditko:** OK, no argument that he is an outstanding artist. But a creative genius? Who ever even heard of *Tales of the Mysterious Traveler*? (***CBG*** readers, of course, but that's because ***CBG*** did a feature article on it.) Sure, Spider-Man, and Doctor Strange. If that's not enough, how 'bout that big ape over at Charlton and Konga and Captain Atom and the all-new Blue Beetle and The Question (the latter inspiring Rorschach, the most fascinating character in Alan Moore's *Watchmen*)? Huh? Plus some of the most amazing stories done in comic-book wash drawing for Jim Warren's 1960s black-and-white horror magazines *Creepy* and *Eerie*. And all those underground comix, like *Mr. A*, and all those Ayn Rand objectivist philosophy comics. And *Static*. And *The Fly. Starman. Machine Man. The Hulk*. C'mon a'ready! The list keeps going. Sure, some is better than others. So?

Jesse Hamm (himself a genius, in my booklet: *www.moderntales.com/creator.php?name=jessehamm*) does not like Ditko's art. But as Jesse was browsing my comics to borrow stuff, he was surprised by some DC comics I had bought new when I was a kid. "Ditko created Hawk and Dove? And The Creeper? I did not know that." (He's 28 years old or so; just a kid.) Yes, my friend, he did. The range of Ditko is amazing. 'Nuff said?

• **Hugo Pratt:** If Frank Miller worships him, that's good enough for me. (***CBG*** ran a preview of the NBM edition of *Banana Congo* once upon a time; it was my introduction to Pratt, and his Corto Maltese character. One word: *Wow*!)

• **Koike and Kojima:** Ditto. I mean, have you read the *Lone Wolf and Cub* stories? The plots, the themes, the characterization, the incredible artwork!

SUDDENLY-
I THOUGHT YOU'D BE RETURNING THIS WAY!
OOPS!! SLIPPED
TO PLASTIC MAN'S AMAZEMENT THE HANDS FIGHT BACK FIERCELY...
WHAK!
WELL WHADDA YA KNOW??

• **Jack Cole:** Those DC *Plastic Man Archives* have shown me the light. I mean, I knew his reputation. We're talkin' Plastic Man, here, friends. "Do a Spirit knock-off," they told him. But he fooled 'em, and did an original classic, instead.

• **Wendy Pini:** To her devotees, she is a cult god. Me, I'm just a fan. That there Elfquest? Lemme tell ya, Cap, it's a wowzer! Soon to be a major motion picture. Or it should be. She creates this whole fantasy, great plot, characters, artwork, and, just in passing, spawned a whole genre. Elf! It's a cottage industry! And how about that second issue of Comico's *Jonny Quest*, with the death of Jonny's mom, and introducing Race Bannon? Was that artwork just too exquisite, or what? She's a cult, and anyone who understands comics can see why.

• **Scott McCloud:** Speaking of *Understanding Comics*. OK, this is subjective. (That's the whole idea, right?) Well, do you know how, there is this consensus, when film critics or film professors are asked, they say that *Citizen Kane* is the best movie ever made? (Even if it isn't the person's favorite?) Because, well, just because. And it is just that good. And important to film history. And Orson Welles. Well, the best comic story ever made is "Autumn," *Zot!* #30's feature story, which beautifully celebrates the wonder of nostalgia. If you won't take my word for it, then read it, and decide for yourself.

One story? Is that all? Is that enough? Genius need-n't be defined by quantity.

• **Basil Wolverton:** Leena the Hyena. *Plop!* Science fiction adventure! (*Spacehawk*) Horror! Comedy! (*Powerhouse Pepper*) Bible illustrations! This unique and amazing creator's whimsy, and bizarre sensibility, combined with his idiosyncratic art and storytelling style to produce some of the more enduring comics in the history of the medium. Had he been born in Europe or Japan in a different time, he would surely have enjoyed success and acclaim in reaching masses of appreciative readers. Oddball? Yes. A genius? Most assuredly.

Mr. Natural and his pal R. Crumb
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ULP
THANK YOU...
...AND HERE I THOUGHT I WAS EXCEPTIONALLY HIP...
R. CRUMB '95

• **R. Crumb:** Speaking of oddballs. This guy gets a whole documentary film devoted to him, and it was a critically acclaimed film, to boot. It was due in no small degree to the subject matter, no doubt about it. The guy who gave us Fritz the Cat, Mister Natural, and a host of other original characters, helped launch *American Splendor*, produced greeting cards, album covers, posters, blues cards, and whose work is collected in a massive multi-volume set of books, must be acknowledged for the eccentric genius he truly is.

• **Sheldon Mayer:** Much more than Sugar and Spike, as if that were not enough. Creative? He only almost single-handedly, as editorial director, created a

hefty chunk of DC's Golden Age stable of costumed adventurers. He wanted to devote himself to cartooning, but the bosses considered him too valuable a creator to let him confine himself to writing and drawing. Ultimately, he had to decide for himself to walk away from his editorial position, to write and draw instead. And we, the readers, reaped the fruits, in the way of those wonderful, wonderful stories.

• **Jim Steranko:** Situation reversed. He lost interest in comics far too soon. If only he had kept on devoting himself to comics. If only. Sniff. Well, we have the few gems he created. *S.H.I.E.L.D. Captain America. X-Men*. The short stories: that horror story and the romance story. And the covers. Oh, that *Hulk Annual*! Oh, rapture. Oh, joy. *Sheena. It. The Invisible Man*. And if all that don't qualify him as a creative genius, what does?

(Did I say that genius isn't about quantity? Oh, I did? Well. All right, then.)

• **Gaylord Du Bois:** In this case, there is a plethora of quality, from one of the most prolific comics writers of all time. I know Du Bois is not considered a "genius" by the arbiters of conventional wisdom within comicdom. Well, they're wrong! A company man who quietly and consistently hacked some of the cleverest, most upbeat, wholesome, positive, educational, best stories in the history of the comics medium, GDB was enlisted by Osar Lebeck (with whom he co-wrote two novels, and who, in GDB's own words, inspired his writers' "fervent loyalty") out of his career as a writer of Big Little Books, juvenile adventure novels (the first Lone Ranger novel), and comic strips (he wrote *King of the Royal Mounted* for Jim Gary, and *Red Ryder* for Fred Harmon), to become a staff writer for Western Printing's East Coast office producing for Dell Comics, later for Western's Gold Key line. His Tarzan stories set the bar for that character in the comic-book format.

• **Sergio Aragonés:** *Mad*, *Plop! Groo the Wanderer*, cheese dip, wackiness, the fastest draw. This is a guy who makes it look effortless. That, in itself, marks him a genius. Have you read his stuff? Is there any question? Is there any doubt?

• **Goscinny and Uderzo:** Asterix, OK? Aragonés is a fan. And you should be, too. And you should be floored by their genius. These comics are filled with humor, wit, plot, character, history, great artwork — a masterpiece worthy of naming its creators truly genius. And did I mention the puns.

• **Max Allan Collins:** This award-winning crime novelist cut his comics-writing teeth on the *Dick Tracy* newspaper strip in the '70s and '80s, but *Ms. Tree* is the creation that made his name in the comic-book community. As if that exercise in excellence wasn't enough, he wrote a little story (properly published as a graphic novel by DC's Paradox Press) called *Road to Perdition*. I believe ***CBG***'s Maggie Thompson has lauded him as a writer whose narrative style is superior to Collins' own idol, Mickey Spillane. Genius, indeed!

• **Alex Toth:** His innovative graphic style is unparalleled, non-pareil, peerless. Developing his own unique theory of panel composition, chiaroscuro, line, and narrative technique, Toth has become something of a legend in his own time, and deservedly so. A creative genius? He has created a style so outstanding as to render his fans weak in the knees with awe. Find some of his amazing post-1965 work, and settle in to study it, pore over it, drink it in. Check out that story he did for Jim Warren's black-and-white war comics magazine, *Blazing Combat*, about a jet pilot in the Korean Conflict. Or *The Fox* for the Archie Adventure label in the 1980s. Or that Batman story collected in *The Best Batman Stories Ever Told*. And, if you are of a mind, drool over the black-and-white *Zorro* reprint books. Ooooo! Ahhhh! This is more than outstanding art. This is innovation. This is unbridled creativity. This is genius!

Crazy!
Tell us, Caterpillar.
I've got it all planned... I've picked a location - tree-limb-branch-twig. ...An'en-an'en-I'm going to eat up all the leaves on the tree. ...An'en I'm going to weave a great big cocoon ...An'en-an'en-an'en... I'LL PUPATE!
lem-me tell my plans!

• **Harvey Kurtzman:** I don't have to sell this guy, do I? *Two-Fisted Tales? Frontline Combat? Hey Look!? Goodman Beaver? Little Annie Fannie? Grasshopper and the Ant*? Doesn't he have an award named after him? Why do you think that is?

• **Howard Chaykin:** His commitment to the graphic novel saw fruition in *American Flagg!*, a series he wrote and drew, and with which he astounded and amazed comics readers everywhere. His mature style as a draftsman was already well-established, in a variety of one-shots for Marvel: *Mark of Kane, Nick Fury, etc*. And those who recalled his *Monarch Starstalker* for DC earlier in his career, knew he could write. But *American Flagg!* was a whole new order of quality, a quantum leap to the level of genius only the more perceptive might have anticipated. (I confess I was absolutely taken by surprise.) A fluke? Hardly. *Time Squared. Black Kiss. Blackhawk. The Shadow*. (OK, I haven't read *Black Kiss*.) He writes, he draws, he scores!

• **Bernie Krigstein:** A genius who, like Steranko, left comics to pursue other interests (fine art), but who, in the time he was making comics, not only developed a winning style, but stretched the medium, created new ways of telling a story. Eschewing the convention of the opening splash panel, and experimenting with new ways of showing the passage of time, moment-by-moment, Krigstein is the thinking-man's comics artist, a highbrow who considered comic books to be, not lowbrow, but as authentic a creative medium as anything in the arts. He gave of his genius briefly, and moved on to other pursuits. Sigh! Pine!

• **Walt Kelly:** OK, maybe not, since his best achievement was not in comic books. But a genius, no doubt. Between Disney and his newspaper strip, he graced comic books with Pogo and Albert in *Animal Comics; The Brownies; Fairy Tale Parade*; and generally produced delights which were gone far too soon. Oh, but what might have been. And it would have meant no Pogo, perish the thought!

• **Wally Wood:** More than just a great draftsman; as Tower Comics editor he created the T.H.U.N.D.E.R. Agents, and with an assist from Pearson he gave us *Witzend*, his own fanzine. Monster stickers, *Sally Forth, Wizard King, etc*. What a talent! A genius, one of the legendary E.C. artists, he redesigned Marvel's *Daredevil*, worked with Jack Kirby on strips and on *The Fantastic Four*, and Ditko on *Jungle Jim*, was part of *Wham-O* with John Stanley, published Spiegelman's early work — he was a genius who elevated the projects he touched, and it is a shame that the industry failed him. He left us far too soon.

I'm sorry, Captain. This is *your* column, right? I just get so enthusiastic about comics geniuses, I can't help myself. OK, who else? An unedited list (maybe some aren't genius): Oskar Lebeck, Joe Kubert, Jesse Marsh, Harvey Pekar, Floyd Gottfredson, Frank Miller, William Messner-Loebs, Doug Wildey, Abe Kanegson, Frank Frazetta, Joe Orlando, Carmine Infantino, Dick Giordano, Neal Adams, Pete Morisi, John Broome, Lev Gleason, Gene Day, Charles Biro, Otto Binder, C.C. Beck, Archie Goodwin, Jim Warren, Moebius, Russ Manning, Alex Schomberg, William Gaines, Bill Everett, Jim Starlin, Gil Kane, Jerry Iger, Johnny Craig, Mike Mignola.

Some folks whose work I admire, but, for some reason or other didn't make my cut:

Mickey Spillane, Raymond Everett Kinstler, Steve Gerber, Harry Donnenfeld, Martin Goodman, Tom Sutton, Virgil Finlay, Reed Crandall, Gray Morrow, Harlan Ellison, Gardner Fox, Nick Cardy, Jack Davis, Chic Stone, Guinta, Murphy Anderson, Lou Fine, Ben Oda, Curt Swan, George Klein, Mark Schultz.

Oh, come on. It's an impossible task.

The Captain *replies:*

While I enjoyed your letter, David, I think I need to tell you that you ought to seek counseling for your shyness problem. Really, how are you going to get on in life if you don't express your opinions?

Seriously, though, as I said in ***CBG*** #1524, the problem with a list like this is how subjective it is — it really depends on how elastic one's definition of "genius" is. Mine is probably a bit more restrictive than yours, but I would never in a million years be so petty, surly, and ungrateful to comics pros as to suggest a single name be dropped from any list.

That being said, I still would nod in unison to the bulk of your list. Although, I have to wonder that Lev Gleason made it, whereas Mort Weisinger, M.C. Gaines, Stan Lee, Julius Schwartz, and a host of other editors (or writer/editors) who had much more far-ranging impact on the field, did not. Or maybe it's just that, after more than three decades as a comics fan, I'm stunned at having met my first Lev Gleason booster. Most historians I've read think of him in much the same way business analysts think of Enron's Ken Lay.

But there goes the Subjectivity Alarm again. You say po-TAY-to, I say po-TAH-to. And frankly, after your epistle, I haven't room to say anything else! ✦

Andrew Smith writes the ***Captain Comics*** *syndicated newspaper column. He can be reached at* ***capncomics@aol.com*** *or on his message board* ***www.eboards4all.com/07422****. Please include a city and state of address.*

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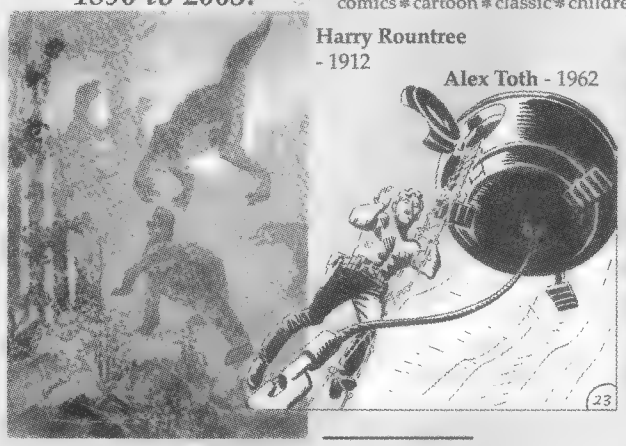

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B RETRO-VIEWS by Brent Frankenhoff

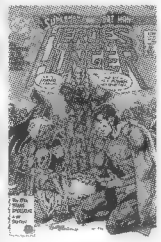
SUGAR AND SPIKE #10

DC, Sep 1957, Cover 10¢

Sheldon Mayer's pair of adorable tots delighted readers for more than a decade with their antics. Sugar Plumm, the pony-tailed little girl, was most often the instigator of the duo's misadventures, which usually began with the two innocents trying to figure out how grown-up things, like light switches and shoelaces, worked. Their efforts often ended up with a "time out" in the corner, where they puzzled over their fate.

This issue, Spike tries to figure out why saying "bah boy" excites his mother so much, while, later, the two find themselves in the dark when the pull cord on the closet light breaks. Delightful fun for all ages with something to appeal to all.

GRADE: A+



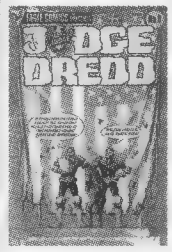
HEROES AGAINST HUNGER

DC, Aug 1986, Cover $1.50

In the mid-1980s both DC and Marvel produced one-shots to raise money for African famine relief. Marvel's featured The X-Men and contributions from such writers as Stephen King and Harlan Ellison, while DC's featured Superman, Batman, and Lex Luthor and contributions from many of DC's top writers and artists.

The story took the trio to the most devastated part of Africa to stop the machinations of The Master, a being who "feeds" on the suffering of others. Superman quickly discovered that his most heroic efforts (carting in thousands of tons of fertile top soil) cannot stop the problem, while Batman and Luthor take a more direct hand in relieving the suffering. The one-shot excellently spelled out many famine relief problems.

GRADE: A-



JUDGE DREDD Vol. 1 #8

Eagle, Jun 1984, Cover $1

The top lawman of futuristic Mega-City One came to the U.S. in this series of reprinted adventures in the mid-1980s. The often satirical stories, mainly illustrated by Brian Bolland, took on many social issues of the day, including fads, gun ownership, and the political process.

In the future, the Judges are empowered to not only enforce the law, but also administer punishment. Often, Dredd's solutions follow the line of "let the punishment fit the crime," while in other instances the punishment is meant to serve as an example to other potential lawbreakers. Dredd's future is not a nice place to live in, but, by following the straight and narrow path, citizens can steer clear of the Judges.

GRADE: A

SHOWCASE

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#7 vf 8.0	$18.00	#10 gd+ 2.5	$29.00	#44 fn- 5.5	$29.00	#84 fn/vf 7.0	$36.00
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MegaCon marches south

Annual Florida convention runs Feb. 28-March 2.

Show preview, Page 52

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Jan. 26-Feb. 1, 2003
All met their reserve price.
Populations reported are as of Aug. 23

***All-Winners* #14**
in CGC 9.6 (NM+)
Only copy in grade; there are none better
$5,558

***Batman* #1**
in CGC 1.8 (GD-)
1 of 4 copies in grade; there are 20 better, including 2 in 8.5
$4,921

***Marvel Mystery* #47**
in CGC 9.4 (NM)
Only copy in grade; there are none better
$4,200

***X-Men* Vol. 1 #1**
in CGC 7.5 (VF-)
1 of 17 copies in grade; there are 56 better, including 1 in 9.8
$3,050

***Planet Comics* #24**
(Rockford pedigree)
in CGC 9.2 (NM-)
Only copy in grade; there is 1 better in 9.6
$2,200

***Funnies* #42**
(Mile High copy)
in CGC 9.2 (NM-)
Only copy in grade; there are none better
$2,000

***Planet Comics* #59**
(Rockford pedigree)
in CGC 9.4 (NM)
Only copy in grade; there is 1 better, in 9.8
$2,000

Heritage invades Big Apple for March sale

"It's gonna be big, it's gonna be great!"

By **Brent Frankenhoff**

Heritage Comics Auctions is packing its bags (and comics and toys and movie posters and other memorabilia) and heading for New York City in early March for its first Signature Auction of 2003.

Scheduled for the Warwick Hotel, 65 W. 54th St., March 6-9, the event will feature seven separate sessions with "something for everyone," according to Heritage Director of Auctions John Petty.

To reflect the overall size and scope of the event, Heritage will release four separate catalogs listing the material being offered. In addition to its main catalog, including Golden and Silver Age comics, Stan Lee file copies, Julius Schwartz memorabilia, and similar items, the other catalogs will be devoted to the White Rose collection, Famous American Illustrators items, and Heritage's movie posters sale. "We had agreed to give White Rose and the FAI their own catalogs, and, with the movie posters section at approximately 500 lots, it just made sense to break it out into its own catalog, as well," Petty told ***CBG***.

Schedule of events. The Signature Auction begins March 6 at noon (all times Eastern) at the Warwick with an opportunity to view the lots being offered. A reception will be held that afternoon before the first session (featuring what Heritage has dubbed The White Rose collection) begins at 7 p.m., with approximately 400 lots offered.

As reported in ***CBG*** #1523, The White Rose Collection was assembled by a pair of collectors in the 1980s and includes many high-grade items. The duo put their collection into storage more than a decade ago and haven't offered any portion of it for sale during that time. Highlights include an unrestored copy of *Action Comics* #1, CGC-graded FN- (5.5), an unrestored *Marvel Comics* #1 in VF+ (8.5), and an unrestored *Marvel Mystery* #9 in VF (8.0). Petty said that that latter comic book is the highest graded copy so far and features a battle between The Human Torch and Sub-Mariner.

Friday, March 7, features two auction sessions, beginning at 1 p.m. with movie posters and concluding with a comics session at 7 p.m. Petty said the evening's comics session will feature Timely and Atlas comics as well as Silver Age Marvels and such Stan Lee file copies as "*Captain America* from #126 to #141, a nice run of *Silver Surfer,* and 1970s monster reprint comics like *Vault of Evil, Where Monsters Dwell,* and *Where Creatures Roam*. These were things people were asking for."

The session also features items from the personal collection of DC Editor Emeritus Julius Schwartz. "It's stuff you'd see if you visited his house and said, 'Wow, that's cool,' and now you have a chance to own it," Petty said. "It includes books from his personal library, an Alley Award, a certificate issued in the 1980s naming him an official Kentucky Colonel, a Patek Philippi watch given to him by DC, and other awards and honors. It's an amazing collection."

Two other stand-out items from Schwartz are included — the original art to *Superman* #411 (which paid tribute to Schwartz' editorship of the Superman family of titles and was signed by dozens of DC artists and writers) and the presentation edition of *Batman: The Dark Knight Returns*. "Only 26 copies of the presentation edition were produced," Petty said. "They were designated by letters A-Z, and Julie had letter 'X.' It was only given out to people involved in the legend of Batman. It's the ultimate *Dark Knight* collectible."

He added that, while the pre-auction estimate for the *Dark Knight Returns* book is $500, he expected it to go much higher.

The session will also include a number of underground comix. "We're getting more and more into them with the help of Jim Pitts of Hippy Comix," Petty said. "He's been hooking us up with the great creators, including Spain Rodriguez and Larry Welz."

Saturday, March 8, features three auction sessions beginning with a memorabilia sale at 10:30 a.m. which features items from the *Batman* TV show including a pair of gloves worn by Yvonne Craig as Batgirl, the helmet worn by George Sanders as Mr. Freeze, and the original production script to the series' first episode, "Hey Diddle Riddle." The session also includes issues of *Weird Tales* pulp magazines, Gaines' E.C. file copies, and DC Golden Age comics.

At 2:30 that afternoon, miscellaneous Golden Age comics — items not published by DC or Timely — will be auctioned. At 7 p.m., original comics art moves into the spotlight.

Items from the Golden Age to more modern times will be featured in this section, including the original Alex Schomburg cover to *Human Torch* #16; the "Savage World" painting by Frank Frazetta; the original cover for *Superman* #199, featuring the first Superman-Flash race; and an item that Petty said he felt would be the highlight of the session: the original John Byrne two-page splash from *X-Men* Vol. 1 #137. "It's the scene where The X-Men have just beamed onto the Shi'ar ship," Petty said. "It came from a private collection and hasn't been offered for sale for many years."

The March Signature Auction concludes Sunday, March 9, at 1 p.m., with the Famous American Illustrators auction, the first of three such sessions. (The other two sessions are scheduled for later this year.) Work from such American illustrators as Norman Rockwell, J.C. Leyendecker, and Alberto Vargas — ranging from full paintings to sketches to preliminary work — will be offered.

More information on the sale and ordering information is available at *www.heritagecomics.com* and (800) 872-6467. ✦

INSIDE THIS SECTION

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CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, *Comics Buyer's Guide* compared the differences between the median closing price offered at each grade and *The Standard Catalog of Comic Books* price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** "Mint" ...sold for a median price of **NM+2456%** (or 25.56 times the NM guide price) in the quarter beginning Oct. 1
Sample: 42 (67% of all) 9.9 copies sold on eBay

CGC comics graded **9.8** "Near Mint/ Mint" ...sold for a median price of **NM+1150%** (or 12.5 times the NM guide price) in the quarter beginning Oct. 1
Sample: 949 (58% of all) 9.8 copies sold on eBay

CGC comics graded **9.6** "Near Mint+" ...sold for a median price of **NM+593%** (or 6.93 times the NM guide price) in the quarter beginning Oct. 1
Sample: 1,996 (60% of all) 9.6 copies sold on eBay

CGC comics graded **9.4** "Near Mint" ...sold for a median price of **NM+370%** (or 4.7 times the NM guide price) in the quarter beginning Oct. 1
Sample: 2,323 (63% of all) 9.4 copies sold on eBay

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded **9.2** "Near Mint-" ...sold for a median price of **NM+150%** (or 2.5 times the NM guide price) in the quarter beginning Oct. 1
Sample: 1,429 (62% of all) 9.2 copies sold on eBay

CGC comics graded **9.0** "Very Fine/ Near Mint" ...sold for a median price of **NM+60%** (or 1.6 times the NM guide price) in the quarter beginning Oct. 1
Sample: 1,225 (62% of all) 9.0 copies sold on eBay

CGC comics graded **8.5** "Very Fine+" ...sold for a median of **NM +9%** (or 1.9 times the NM guide price) in the quarter beginning Oct. 1
Sample: 901 (65% of all) 8.5 copies sold on eBay

CGC comics graded **8.0** "Very Fine" ...sold for a median price of **NM -20%** (or 0.8 times the NM guide price) in the quarter beginning Oct. 1
Sample: 759 (60% of all) 8.0 copies sold on eBay

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded **7.5** "Very Fine-" ...sold for a median price of **NM -41%** (or 0.59 times the NM guide price) in the quarter beginning Oct. 1
Sample: 576 (61% of all) 7.5 copies sold on eBay

CGC comics graded **7.0** "Fine/ Very Fine" ...sold for a median price of **NM -54%** (or 0.46 times the NM guide price) in the quarter beginning Oct. 1
Sample: 521 (61% of all) 7.0 copies sold on eBay

CGC comics graded **6.0** "Fine" ...sold for a median price of **NM -69%** (or 0.31 times the NM guide price) in the quarter beginning Oct. 1
Sample: 247 (62% of all) 6.0 copies sold on eBay

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

EYE ON eBay

Jan. 26-Feb. 1, 2003
CGC auctions
by Darryl Buchanan

Market activity broadened a bit this week. The number of high-end auctions ($1,000 or more) dropped a little, but the number of auctions receiving bids continued to rise from the Christmas holiday slowdown.

GOLDEN AGE: Two auctions for *Batman* #1 demonstrate again the gap in prices for restored versus unrestored comics. A nice-looking restored copy of *Batman* #1 in apparent 6.0 (FN) condition received a high bid of $5,288. An unrestored copy in much worse looking 1.8 (GD-) condition received a similar bid at $4,932.

A beautiful copy of *Human Torch* #3 in 8.5 (VF+) brought a high bid of $3,050. This copy was from the Nicolas Cage collection that had been auctioned a few weeks ago.

A stunning copy of *Vault of Horror* #28 brought a high bid of $1,593. The Gaines File copy was in remarkable 9.8 (NM/MT) condition.

And a copy of *Four Color* #386 (aka *Uncle Scrooge* #1) in restored 7.5 (VF-) brought $203. This is a fabulous Carl Barks story featuring Uncle Scrooge in "Only a Poor Old Man."

SILVER AGE AND NEWER: Interest in *Incredible Hulk* #181 was high this week. A copy in incredible 9.8 condition was generating a lot of excitement on the discussion boards. At last look, it was bringing in bids of close to $20,000. There will, no doubt, be more on this auction after it closes.

In the meantime, there were eight completed auctions of *Incredible Hulk* #181 in lower grades. The best of these was a 9.2 (NM-) copy that closed with a high bid of $1,225. Two 8.5 (VF+) copies brought in $659 and $630, respectively.

IN DEPTH: Action on eBay CGC auctions continues to recover from the Christmas slowdown. Total bidding on CGC auctions this week remained brisk at $296,501 compared to $355,754 last week and $259,726 two weeks ago. Volume continued to rise, as 2,439 auctions were recorded receiving bids versus 2,326 auctions last week and 1,929 two weeks ago. This week there were 30 comics receiving bids of $1,000 or more, versus 49 last week and 38 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com*.

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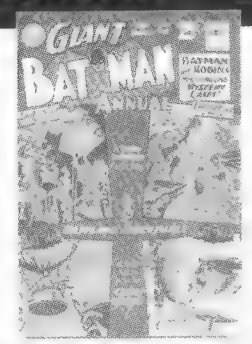

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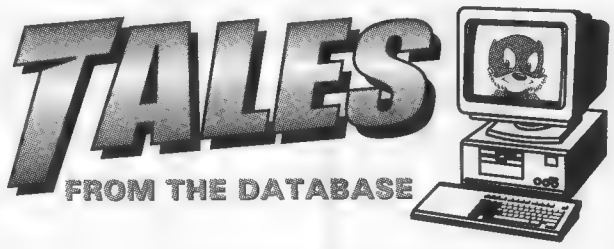
Checking out the Mile High II collection

Buyer and seller were not what the other expected



By **Chuck Rozanski**

This week's column is installment #3 of the story of my 1985 purchase of the Mile High II Collection.

Once I hung up the phone with the seller of the collection, after that initial call in which he asked for $500,000 for his immense hoard of old comics, I immediately called my banker for an appointment. We met in his office the next day, and I began crafting a financial plan by which I could purchase the books. My first question for my banker was: "If the collection is as great as the seller represents it to be, how much cash could I borrow from the bank based on my current balance sheet (which consisted mostly of dubious promissory notes from the sale of my retail stores to my store managers ...) to utilize for the down payment?" If I would have been borrowing strictly against my assets, I'm reasonably certain that I would have been offered very little. But I had previously borrowed several large sums from this particular banker, and repaid them promptly. With that track record to back me up, I was offered a $100,000 three-year loan, but only if I was willing to also pledge my house and all my personal assets. Gleep!

Once I talked my wife Nanette into pledging our house (given that we had three babies under the age of 4 at the time, Nanette showed remarkable faith in me ...), I then met with my attorney and my tax advisor. We decided that the best course of action was for me to invest in a plane ticket to New York to go and check out the deal. I called the seller, and arranged to have him pick me up at La Guardia airport.

Right from the beginning, I knew this was going to be a very strange deal. The seller turned out to be this very nervous skinny guy, about 35 years old, who drove an incredibly beat-up old "boat" of a car. When we got to the parking lot he excused himself, and immediately opened the trunk to get out some automatic transmission fluid. He told me that his car had been acting up, and that he had to periodically pour in more fluid. This turned out to be every 50 miles ...

"I had previously borrowed several large sums from this particular banker, and repaid them promptly. With that track record to back me up, I was offered a $100,000 three-year loan, but only if I was willing to also pledge my house and all my personal assets. Gleep!"

Once we got going he started going off on how I was not at all how he had envisioned me. My long hair and very casual dress was the complete opposite of the uptight businessman he had been expecting. I run into this a lot, even today, so I considered it no big deal. I was shocked, however, when he almost immediately offered me a snort of cocaine. Now at this time in my life I had been completely straight for a couple of years (as I remain today), but during my college days I was quite a stoner. That having been said, I was still amazed that this guy was so brazen with someone he had just met. I pretended to take a hit, and then watched him snort with gusto. Even loaded, he was still able to drive, which told me that either he was using really bad coke or he had done this many, many times.

Once we got to his house, it was much like entering Ozzie and Harriet land. The loving wife and the two young boys waiting for him in the large living room of his Cape Cod House, situated in a pretty Long Island neighborhood, looked just like a movie set. I quickly discovered that all this harmony was an illusion, however, as I soon heard through my bedroom walls a strident argument about money. Clearly, this guy needed cash, fast.

The next morning, after once again adding transmission fluid to the car, we drove to the seller's office, which was located in a huge old brick warehouse. As we pulled into the parking lot next to the building, I was chilled to see a relatively new delivery truck that had burned to just a blackened shell. I asked the seller what had happened, and he said "we had an accident overnight, about a week ago." We then entered the building, and I was amazed to see only about six workers. This building was about 60,000 square feet, and contained an incredibly huge quantity of remaindered books wrapped on pallets, but there was almost no one doing anything. The place was like a giant dark tomb. When I asked what in the world was going on, the seller informed that he had run into a little "problem" with the Teamsters Union, and that most of his staff were currently on strike.

We then drove to a mini-storage center, about five miles from his main building. The seller drove up to the largest individual unit in the complex, and unlocked this huge old rusty padlock. When he rolled up the garage door, I was stunned to see a solid wall of pallets stacked five feet tall. These pallets were butted up against each other so tightly that there were absolutely no aisles. This was in early March, 1985, and it was darn cold, even at midday. This storage unit was huge (3,000 square feet), but had no heat, and only a single light bulb hanging from the center of the room. The seller climbed up the pallets, and walked on the boxes until he could get to the chain that turned on the lights. He then turned to me and said "Well, here they are!"

To be continued ...

__Chuck Rozanski__, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at __chuck@milehighcomics.com__. To receive his weekly e-mail newsletter, visit __milehighcomics.com__ and sign the guest book.

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Top Golden and Silver Age sold by Mile High, from Jan. 24-30, 2003:

1. *X-Men* Vol. 1 #2 in VF	$1,344.00
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4. *Marvel Family* #1 in GD	$268.80
5. *Fantastic Four* Vol. 1 #50 in VF	$240.00
6. *Amazing Spider-Man* Vol. 1 #5 in GD	$230.40
7. *X-Men* Vol. 1 #3 in VG	$181.44
8. *Daredevil* Vol. 1 #2 in VG	$172.80
9. *X-Men* Vol. 1 #12 in FN	$172.80
10. *Silver Surfer* #2 in VF	$153.60

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1. *Ultimate Spider-Man* #1 (white) in 9.2	$576.00
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3. *Wolverine: The Origin* #1 in 9.8	$192.00
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7. *Amazing Spider-Man* Vol. 1 #252 in 9.6	$115.20
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9. *Wolverine: The Origin* #2 in 9.8	$96.00
10. *Ultimate Spider-Man* #22 in 9.6	$75.00

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1. *Incredible Hulk* #182 in NM	$105.00
2. *Conan the Barbarian* #4 in FN	$94.96
3. *Conan the Barbarian* #1 in VG	$82.92
4. *Spider-Man Movie Adaptation* #1 (DF) in NM	$76.80
5. *Amazing Spider-Man* Vol. 1 #97 in FN	$64.80
6. *Captain America* Vol. 4 #1 (DF s&n) in NM	$60.00
7. *Wolverine: The Origin* #1 in NM	$60.00
8. *Miracleman* #24 in NM	$60.00
9. *Swamp Thing* #2 in NM	$56.00
10. *Conan the Barbarian* #2 in FN	$49.92

Top-selling comics by Mile High, from Jan. 24-30, 2003:

1. *Batman* #610
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3. *Iron Man* Vol. 3 #1
4. *Superman: The Man of Steel* #1
5. *Incredible Hulk* Vol. 2 #45
6. *Elektra* #3
7. *New Teen Titans* #2
8. *Incredible Hulk* Vol. 2 #46
9. *Mighty Marvel Must-Haves* #2
10. *Supergirl* #75

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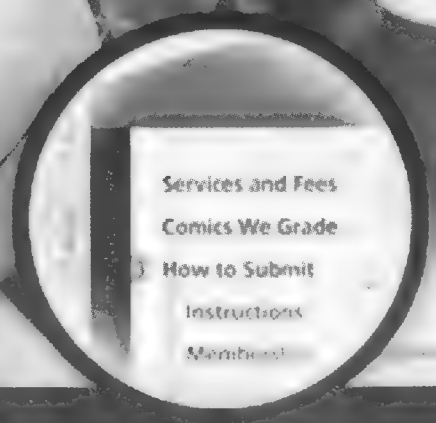

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RESALE REPORT

Feb. 2-8, 2003

Compiled by **Brent Frankenhoff**
CBG Managing Editor

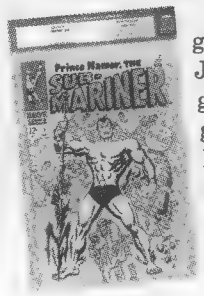
Incredible Hulk #180-82 sells for $7,651

A lot of three issues of *Incredible Hulk* sold for $7,651 Feb. 2 on eBay. The issues were *Incredible Hulk* #180 (Oct 74) graded 9.6 (NM+), #181 (Nov 74) graded 9.6 (NM+), and #182 (Dec 74) graded 9.6 (NM+).

For #180 there is one copy graded better by CGC in 9.8 (NM/M). For #181 there are three copies graded better with the highest graded 9.9 (M). For #182 there is one graded better, again in 9.8 (NM/M).

All of the issues were written by Len Wein with art by Herb Trimpe and featured the first appearances of Wolverine. The now famous X-Man had his first cameo at the end of #180 and then had his first full appearance in #181. Both issues also featured Wendigo. *Incredible Hulk* #182 featured the first appearance and origins of Anvil and Hammer and an appearance by Crackajack Jackson, plus another cameo by Wolverine.

Sub-Mariner #1 sells for $1,556



A copy of *Sub-Mariner* #1 (May 68) graded 9.8 (NM/M) sold for $1,556 Jan. 23 on eBay. There are no copies graded better, but 13 other copies graded 9.8. The series continued Namor's adventures from *Tales to Astonish*.

The issue, with art by John Buscema, features the story "Years of Glory, Day of Doom" and also retells Namor's origin. **– Nathan Melby**

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[illegible]	3-5 VF or better	Milgrom	$1.[illegible]				
First Issue Special	1 VF+	Atlas by Kirby	[illegible].50	3 FN	Metamorpho	$1.50	
	4 FN	Lady Copy	$1.00	5 VF	Manhunter by Kirby	$4	
	6 FN	Dingbats by Kirby	$1.75	7 FN	Creeper by Ditko	$2	
	8 VF	Warlord origin	$6.00	9 VF+	Simonson Dr. Fate, Kubert c	$3	
	11 FN	Code Name: Assassin	$1.25	13 VF	New Gods, Darkseid	$5	
Flash	190 VF-/VF	Kubert c	[illegible].75	192 FN/FN+		$8	
	195 FN	Adams c, Kane art	$6.00	196 GIANT Looks VF+ but spine snot, so G/VG $5			
	197 FN	Great Kane c/art	$6.00	198 FN	More great Kane, Heck	$5	
	[illegible] VG/FN	Kane c/art	$4.50	200 FN/FN+	Infantino, Anderson $7		
	217 G Outstanding	Adams GL/GA $1.75		219 VG	Outstanding Adams GL/GA $3.75		
	289 VF	Perez: 1st DC work	$3.00	164 VG-	Infantino	$5.50	
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	44 G+	Kane art	[illegible].50	69 Glossy VF GII Kane/W Wood art		$17	
	79 VF- 7.5	[illegible]	$15	80 VG/FN	Adams	$6.50	
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EACH	$4.00	ANNUALS		1 NM	$32.00	CAPTAIN AMERICA	
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Comics Buyer's Guide Presents The 2003 Fan Awards

Who and what are your favorites in the world of comics?

Comics Buyer's Guide, the weekly newspaper devoted to comics, sponsors these awards to let you cast your ballot and determine the fan favorites for the year!

Professional Categories:

Vote for only one in each category

1. Favorite Comic-Book Editor
2. Favorite Comic-Book Writer
3. Favorite Comic-Book Penciller
4. Favorite Comic-Book Inker
5. Favorite Comic-Book Colorist
6. Favorite Comic-Book Letterer
7. Favorite Comic-Book Cover Artist
8. Favorite Comic-Book Story
9. Favorite Comic Book
10. Favorite Original Graphic Novel or Album
11. Favorite Comic-Book Character
12. Favorite Comic-Book Publishing Company

Opinion Poll: CBG Features:

I. CURRENT COMICS

Please rate your interest in reading about current comics:
1, 2, 3, 4, 5, 6, 7, 8, 9, 10
(Circle one on a scale of 1-10, 10 is most interested, 1 is uninterested)

Which are you interested in seeing more of? (check all that apply):

- ❑ Current comics NEWS
- ❑ Current comics REVIEWS
- ❑ Current comics PERSONALITY INTERVIEWS
- ❑ Current comics OPINION COLUMNS

II. BACK ISSUES

Please rate your interest in reading about comics nostalgia:
1, 2, 3, 4, 5, 6, 7, 8, 9, 10
(Circle one on a scale of 1-10, 10 is most interested, 1 is uninterested)

Which are you interested in seeing more of? (check all that apply):

- ❑ FEATURES about classic comic books
- ❑ INTERVIEWS with creators of classic comics
- ❑ OPINION COLUMNS about nostalgic topics
- ❑ REVIEWS of older comics

III. THE GUIDE

Please rate your interest in reading about the comics back-issue market:
1, 2, 3, 4, 5, 6, 7, 8, 9, 10
(Circle one on a scale of 1-10, 10 is most interested, 1 is uninterested)

Which are you interested in seeing more of? (check all that apply)?

- ❑ Statistical ANALYSIS of back issue sales
- ❑ ADVICE from major buyers and sellers
- ❑ AUCTION results
- ❑ PRICING updates

IV. COLUMNISTS

Who are your three favorite current CBG writers?

1. _____
2. _____
3. _____

Which comic creators, pros or fans would you MOST like to see begin a new column in CBG? (List as many as you like!) _____

_____

_____

_____

_____

You must include your name and return address for your votes to count!

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ E-Mail _____

Optional Information:

1. Which of the following best describes you:

❑ Comic-book collector ❑ Comic-book reader
❑ Comic-book retailer ❑ Other industry professional

2. **Are You:** ❑ Male ❑ Female

3. **What is your age?** _____ years old

4. **Do you have access to the internet?** ❑ Yes ❑ No

Voting Information

Only material with a 2002 cover date can win. Votes for projects that did not have a 2002 publication date will not be counted. You must use this form to vote. No photo copies or faxed ballots will be accepted. If you vote more than once, **ALL** your votes will be thrown out. Ballots must be received by April 15, 2003, to be included in the voting.

Vote only in the categories you want, and ignore any you don't. Winners will be listed one per week beginning in **Comics Buyer's Guide #1540**

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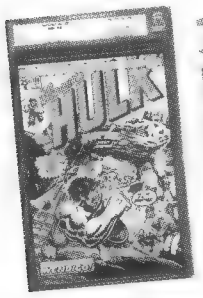

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	79	VF-7.5	A
	82	F/VF 7.0	A
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	87	glossy VG-	
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FC47	Fair-G	43.00	60,77,80	F-VF	30.00	1	G-VG 12.00	9VG	54.00
FC47	F+	168.00	66	F	18.00	7	VF 23.00	10	G-VG 41.00
FC57	Fair	34.00	73,77,79	F	15.00	3	VF-NM 29.00	1@	F+ 90.00
FC57	VG	96.00	69,73,77,			4	VF ex cor cr	10.00	
FC66	G-VG	72.00	VG-F		13.00	5	F exCDtopSA 6.00		
FC66	VG-F	120.00	68	F-	13.50	Ghost Rider (1973)		15	VG-F 53.00
FC75	G-VG	54.00	57	VF	42.00	3,4	VF 17.00	15	VF-NM 148.00
FC75	NM	505.00	74	VF-NM	50.00	1	VF 50.00	23,26	NM 150.00
FC83	F	108.00	78	F-VF	25.00	20	NM 16.00	24	G-VG 26.00
FC93	NM	450.00	79	VF	35.00	Geronamo		24	VF 88.00
FC93	Poor-Fa	19.00	79	VF ex shading		1	19.00	25	F 51.00
FC93	VG-	65,99	top	c	25.00	Golden West Rodeo		26	VG 34.00
3	Fair	13.00	89	CD &BCM	2.50	Treasury		20,23,27	VG-F43.00
4	VG-F	45.00	90	VF	34.00	1	F-VF 44.00	29	VF-NM 119.00
4	VG+	40.00				1	VG 16.00	31	VF-NM 81.00

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havok5@earthlink.net

I am looking for all of the following:

DC's:
-Batman: the Animated Series Plants of Peril tale 'n' tape by golden book - look on ebay
-Batman: The Animated Series Ultimate Sticker Collection
-Batman Kellogg's Special 1966
-The Official Batman Batbook by Joel Eisner - Contemporary Books, Inc. - ISBN 0-8092-5035-7
-(Batman) Onstar Batman Auto Show Special Edition (2002)
-Batman Returns-the Official Movie Book by Michael Singer
-2 Signet paperbacks by Winston Lyon (both 1966?)
Batman vs. the Fearsome Foursome
Batman vs. Three Villains of Doom
-Celebrate The Century Superhero Stamp Albums 1950-9, 1960-9, 1970-9, 1980-9, 1990-9 (put out by the U.S. Postal Service)
-Demon 53, 54
- a comic book that had the Demon, Morgaine LeFey & Man-Bat in it (not sure what comic it was or when it came out)
-Hitman Trade paperback (from appearance in "The Demon")

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Funny Folks 1 fair, logo cut off from ft, tape at sp; 1st app Nutsy Squirrel by Rube Grossman $20
25 coverless $2
Hollywood Funny Folks 28 (#2) fair, lvy tr&wr at sp, 2 sm pcs msg sp, sm pc msg top edge $5
The Fox and the Crow 21 g, scuffing on front cover $11
10 coverless $7
25 coverless $3
Leading Comics 28 g, water stain BRHC, detached cov; Post art, 52-pgs $11
36 g, water staining, Post-a, 52-pgs $10
38 g, tear off bot stpl, rusty stpls, 1 ad pg mag; 52-pgs $8
Leading Screen Comics 46 g-, tr&wr at stpls, lt humidity stains on fc, 52-pgs, S Mayer-a $8
Funny Stuff 47 vg, lt dust shadow along spine, 52-pgs $15
12 coverless $4
LATE 40s-EARLY 50s FAWCETTS
Captain Marvel Jr 39 g, insect dmg at right edge, Sivana Jr cover $27
48 fair, lvy wr at sp, cf det$11
66 coverless; Canadian ed $5
Wow 59 g-, pencil name at logo, sp wr, splitting at top sp, intro Ozzie, Tom Mix app $12
Nyoka 13 g-, shoe store rubber stamp at URHC, sm pc msg LRHC fc; intro Bucko the Jungle Boy, Krigstein art $18
42 front cover missing $3
Master 68 fr, fc replaced by color Xerox ow VG; Captain Marvel Jr cov $5
96 g, 1 1/4" tear off bot stpl, rubber name stamp on logo, cf mag, Capt Marvel jr-c, Tom Mix app $14
America's Greatest Comics 2 g, creasing & sm stain on cov; soft cardboard cover, 100-pg Giant $100
Captain Midnight 9 British Ed, VG $40
45 fair, sp wr, tears & creasing at logo $13
63 fr-, logo missing $12
Fawcett Movie Comic 19 g (Carbine Williams with Jimmy Stewart), sp wr, creasing, Stewart f&bc $12
Ibis the Invinvible 3 fr, fc replaced by color Xerox ow VG; Wolverton art (4 pgs) $25
Rod Cameron 52 g, British ed, photo/c $
Fawcett's Funny Animals 45 color xerox $3
MISCELLANEOUS PRE-CODE COMICS
Gang Busters 32 g-, thinning at edges, 1"x1/4" pc msg at bot edge $10
Giggle 46 fair, dmg at logo; Spencer Spook, Superkatt $3
Fast Fiction 1 (The Scarlet Pimpernel) fr, abt 1"x2" pc msg bot edge fc; 48-pgs $18
Real Heroes 4 fr, cov det & almost cplty split, pencil names at logo, FDR-c, Mr Bug goes to twn bc $6
Mickey Finn 5 g, tr&wr at stpls $6
9 gr, tr&wr at stpl $8
Kid Colt 53 fair, lvy wr at sp, 2 sm pcs msg bot edge fc, creases, 1 1/2" tear off right edge $4
PRE-1960 ARCHIE COMICS
Pep 68 fr, sm pc msg BLHC fc, 2 1/4" tear off right edge $6
78 g, stpl tr*wr, sm pencil name under logo; Montana-c, 53-pgs, 1st app Dilton $13
83 fair, sm pc msg BLHC fc, larger on bc; 52-pgs $5
Suzie 65 fair, lvy tr&wr at stpls, long horiz crease $5
(Archie's Pal) Jughead Annual
4 poor, damaged spine $7
5 p, lg pc sp msg, bot 1 1/2" fc msg, staining at bottom 1st pg $7

COVERLESS BATMAN
The following are all coverless, o/w VG
Detective 165, also 1st wrap msg but xerox copiex of msg pgs included $14
189, also 1st wrap msg but xerox copies incl $12
191 $12
236 (1st Silver Age issue) $10
243 $9
Batman 100 $80
105 first Bat-Woman $16
116 $10
123 Joker story $8
130 Luthor appearance $8
131 intro 2nd Batman & Robin $7
OTHER COVERLESS DCs
Big Town 39 $2
Robin Hood Tales 12 $8
Star Spangled Comics 52 $12
Western Comics 6 $7
THE ODDBALL CORNER
Walt Disney's CINDERELLA jigsaw puzzle from Jaymar (1950s) in original box, excellent conditions; 2 different
Cinderella & her ffriends $25
The Pumpkin Coach $25
Jean Harlow's Life Story by Louella Parsons, magazine, no publisher or pub date given (but early 1940s), regular magazine size, 36 pages, full of photos; very good condition $12
Walt Disney's SNOW WHITE ANNUAL (Dean & Son, no date, c. early 1940s) HC, 158 pgs, about 10-12 illustrations crayoned in (nice); stories, puzzles, comics, hard to find item, VG-Fine condition $55
Walt Disney's FERDINAND THE BULL (DELL, 1938) Soft cover, b&w and color posture alternate every other page. Ink name to right of title on front cover, sm pc msg at BLHC of b/c, pc msg at bot edge $20
ELVGREN PIN-UP PRINTS from calendar lot of 4 different, mint cond, were never used in the calendars, diff sizes $10

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CALIFORNIA

Mar 15-16 CA, Sacramento. Sports Card & Collectibles Show, Sunrise Mall. Sunrise Blvd & Greenback Ln. betw. Hwys. 50 & 80, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 85-8', F: $140., $125. ea. for 3 or more, A: free. CA Sports Card Shows, PH: 530-241-4063, FAX: 530-241-6324.

Mar 16 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Mar 22-23 CA, Daly City. Sports Card & Collectibles Show, Serramonte Center. Serramonte Blvd. Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $150. for 1 or 2, $135. ea. for 3 or more. CA Sports Card Shows, PO Box 992296, Redding, CA 96099. PH: 530-241-4063.

Mar 23 CA, Bakersfield. Comic Book Convention, Doubletree Inn. 3100 Camino del Rio Ct., SH: 10am-5pm, T: 50, F: $50., A: $3., under 13 free. Scott M. Hudlow, 6312 Castlepoint St., Bakersfield, CA 93313. PH: 661-834-9183.

CONNECTICUT

Feb 21-23 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Feb 28-Mar 2 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Mar 7-9 CT, Enfield. Collectorfest, Westfield Shoppingtown. I-91 exit 48, T: 60, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Mar 14-16 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

DELAWARE

Feb 23 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. SH: 10:30am-3:30pm, T: 50-8', F: $35. for 1, $60. for 2, A: $2., 12 & under free. Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

Mar 23 DE, New Castle. NUR CON, NUR Temple Hall. Rt. 40 & 13 Split, SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $25. ea. add'l., A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Mar 8-9 FL, Fort Lauderdale. South FL Weekend Spring Con, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-419-9496 or 224-1162.

ILLINOIS

Feb 23 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 8 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 8-9 IL, Chicago-Rosemont. ComicFest, Ramada Plaza Hotel O'Hare. 6600 N. Mannheim Rd., SH: Sat. 11am-6pm, sun. 11am-5pm, A: $10. daily, $15. 2-day pass, ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Mar 9 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Mar 23 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 23 IL, Bolingbrook. SW Suburban Comic Book Convention, Holiday Inn. 205 Remington Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 6 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Feb 23 IN, Indianapolis. Comic Book & Collectibles Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 70-6', F: $70. for 1, $140. for 3, A: $3. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173.

Mar 22-23 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

KANSAS

Mar 29-30 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, Planet Promotions, Chris Jackson, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

MAINE

Mar 30 ME, Portland. Comic Book & Toy Spectacular, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 60, A: $3., under 12 free. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MARYLAND

Mar 2 MD, Gaithersburg. Comic Book, Non-Sports Card & Collectibles Show, Holiday Inn. I-495 to I-270 N. exit 11, Rt. 124 E. to Rt. 355, SH: 10am-4pm, T: 40-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Mar 30 MD, Timonium. Comic Book & Non-Sports Card Show, Holiday Inn. 2004 Greenspring Dr., SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MASSACHUSETTS

Feb 23 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

Mar 23 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Feb 19 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 23 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 26 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 5 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 12 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 14-16 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Mar 15 MI, Livonia. Encore Con, Elks #2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Mar 19 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 26 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 2 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Feb 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Mar 15-16 MO, Kansas City. ComiCon 20th Anniversary Convention, KCI Expo Ctr. 11730 Ambassador Dr., F: $150.-$200., A: $6., under 7 free. PH: 816-220-3308 or 785-842-8064.

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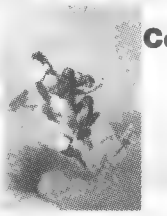

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Mar 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEW HAMPSHIRE

Mar 23 NH, Portsmouth. Seacoast Comic Book & Sports Card Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Feb 21-23 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Feb 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 26, Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Mar 7-9 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Mar 8-9 NJ, Newark. Super Megashow & Festival, Airport Sheraton Hotel. 128 Frontage Rd. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.

Mar 9 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 23 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 4-6 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Apr 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Mar 1 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Mar 2 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Mar 16 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 4-5 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Apr 5 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Apr 6 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

NORTH CAROLINA

Feb 22 NC, Statesville. Comic Book, Sports Card & Collectibles Show, Signal Hill Mall. I-77 exit 50, SH: 10am-9pm, T: 60, F: $40., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 8 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Mar 15-16 NC, Concord. Comic Book, Sports Card, Records, Toys, Coins & More Show, Carolina Mall. I-85 exit 158, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $50., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 21-23 NC, Monroe. Comic Book, Sports Card, Records, Toys, Coins & More Show, Mall. Hwy. 74, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $60., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 28-30 NC, Hickory. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Valley Hills Mall. I-40 exit 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 80, F: $50.-$75., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

OHIO

Mar 2 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $60., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 9 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OKLAHOMA

Apr 5-6 OK, Oklahoma City. Bing Hampton Comic Book & Sports Card Show, State Fairgrounds-Kitchens of America Bldg. SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 88-8', F: $100. for 1, $180. for 2. $250. for 3, $320. for 4, A: $3., $2. with coupon. April Sherry, 5601 NW 72nd St. #124, Oklahoma City, OK 73132. PH: 405-722-8001 or 682-5711.

OREGON

Feb 23 OR, Portland. Comic Book Show #61, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 100 Winning Way, SH: 10am-6pm, T: 165, F: $85, A: $6. Second Genesis Ltd., 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

PENNSYLVANIA

Feb 23 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. I-376 E. at Old Haymaker Rd. (Rt. 48), PA Tpke. at exit 6, t. 22 & Rt. 48, SH: 10am-3pm, T: 40-8', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 8 PA, Allentown. Adventure Con 2003, Merchant Square Mall. 1901 S. 12th St., I-78 exit 57 (Lehigh St.), SH: 10am-5pm, T: 130-8', F: $45., A: $3., under 10 free. Tigerlou Prod., Angelo, PO Box 596, Lebanon, NJ 08833. PH: 908-638-6608.

Mar 23 PA, Harrisburg. Comic Con, Holiday Inn & Conf. Ctr. I-83 Exit 40A or PA Tpke. Exit 18, SH: 10am-4pm. Janet Edwards, 2012 Kensington St., Harrisburg, PA 17104. PH: 717-234-2069.

Apr 5 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

SOUTH CAROLINA

Mar 1 SC, Columbia. 5th Annual Comic Book, Toy, Doll & Coll. Show, Jamil Temple. St. Andrews Rd. at I-26, SH: 10am-4pm. Mark, PH: 803-358-0444 eves.

TENNESSEE

Feb 23 TN, Knoxville. Comic Con, Holiday Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 40-6', A: $2. SSR77 Promo., Steve, PH: 865-454-5532.

Mar 7-9 TN, Morristown. Comic Book, Sports Card, Toy & NASCAR Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 50-8', F: $95., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

Mar 29 TN, Memphis. Comic Book Show, Holiday Inn. 2490 Mt. Moriah Rd., SH: 10am-3pm, T: 36-6', F: $40., A: $3., 10 & under free. Leroy Harper, PO Box 63, Clinton, KY 42031. PH: 270-653-5118.

TEXAS

Mar 1-2 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Mar 9 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

Mar 20-23 TX, College Station. AggieCon 34, Texas A&M Univ.-Memorial Student Ctr. F: $75. PH: 979-845-1515.

Apr 5 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Apr 6 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Mar 28-30 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 4-6 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 6 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

WASHINGTON

Mar 23 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 90-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WISCONSIN

Apr 6 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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February 28-March 2
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MegaCon™

WHAT, WHERE, AND WHEN

Where:

Orange County Convention Center
9800 International Drive
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Show hours:

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Saturday and Sunday 10 a.m.-6 p.m.

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All children 10 and under get in free.

More information:

www.megaconvention.com.

Hotel:

The official hotel of MegaCon is the Crowne Plaza Hotel at 7800 Universal Blvd. (407) 305-0550.

ACTOR Auction:

The 100-lot live ACTOR auction will take place Saturday, March 1, at 6:45 p.m., and other silent auctions will be staggered throughout the weekend, with bids ending on Friday, Saturday, and Sunday.

MegaCon invades Orlando

ACTOR auction to benefit longtime creators in need

By **Nathan Melby**

The ninth annual MegaCon will be held Feb. 28, March 1, and March 2 at the Orange County Convention Center, providing a variety of entertainment to comics fans.

Among the comics industry guests are: J. Scott Campbell (*Danger Girl*) on Saturday and Sunday only, Frank Cho (*Liberty Meadows*), David Mack (*Kabuki*), Chris Cross (*Captain Marvel*), Andy Lee, Chuck Dixon (*Way of the Rat*, *Batman*), Kevin Lau, George Pérez (*Crisis on Infinite Earths*), R.A. Salvatore (*Demon Wars*), Bob Layton (Future Comics), Adam Hughes (*Wonder Woman*), Jimmy Palmiotti (*21 Down*, *The Pro*), Amanda Conner (*The Pro*), Steve Niles (*30 Days of Night*), Aaron Lopresti (*X-Men*), Ron Lim (*Adventures of Superman*), Jim Silke (*Bettie Page: Queen of the Nile*), Jaime and Gilbert Hernandez (*Love and Rockets*), Greg Land (*Birds of Prey*), Paul Jenkins (*Witchblade*), Brian Stelfreeze (*Batman*), Brandon Peterson (*Mystic*), Francis Manipul, Larry Elmore, Joseph Michael Linsner (*Dawn*), Greg Horn, Cully Hamner, Tony Isabella, Brian Pulido (*Lady Death*), Ethan Van Sciver, and Karl Story.

Returning will be Golden and Silver Age professionals Martin Nodell (*Green Lantern*), Harry Lampert (*Flash Comics*), Dick Giordano , Nick Cardy (*The Brave and the Bold*), and George Tuska (*Iron Man*).

On the roster of media guests will be actor Michael Rosenbaum, who portrays young Lex Luthor on *Smallville*. Rosenbaum is scheduled to attend Sunday only and will be joined by some new stars and some old television favorites.

Some of MegaCon's first-time and returning media guests include: Dina Meyer (*Birds of Prey* and *Starship Troopers*) on Saturday and Sunday, Anthony Cistaro (*Witchblade*) on Saturday and Sunday, Robert Trebor (*Hercules: The Legendary Journeys*), Virginia Hey, Lani Tupu, and Jonathan Hardy from *Farscape*, Xenia Seeberg, Brian Downey and Patricia Zentilli from *Lexx*, *Buck Rogers*' Gil Gerard and Erin Gray, Kathy Garver (*Family Affair*), Jamie Farr (*M*A*S*H*), *Star Trek*'s Nichelle Nichols and Walter Koenig, Richard Biggs (*Babylon 5*), David Prowse and Peter Mayhew (*Star Wars*), and Gary Lockwood (*2001: A Space Odyssey*).

Convention organizer Beth Widera told ***CBG*** that all of the convention's booth space has been sold out for a while. "We have never been sold out this early," she said.

MegaCon 2003 will feature two continuous showing anime rooms, Anime Sushi's outstanding costume contest and dance, Anime JACO's music video contest, hundreds of gaming tracks by SunQuestä, and discussion panels with popular artists and writers. Among scheduled panels is one featuring Producer Michael Uslan and Director Chuck Russell discussing CrossGen's plans for upcoming movies.

Joseph Michael Linsner's Daredevil print will be a part of the ACTOR auction.

Also on the schedule is the third annual ACTOR auction. ACTOR (A Commitment To Our Roots) is a non-profit organization that auctions rare and one-of-a-kind comic-book art and memorabilia. Last year, two ACTOR auctions and other MegaCon fundraising events collected more than $170,000 for ACTOR's cause: helping long-time comics pros in need. Widera told ***CBG*** that MegaCon is the only place this year that will feature an ACTOR auction. It will include more than 200 lots to benefit retired comics creators.

Included in the auction will be an actual leather jacket worn by one of Ben Affleck's stunt men, a George Pérez JLA/Avengers piece, a Joseph Michael Linsner Daredevil/Bullseye piece, and a Walter Simonson Wonder Woman piece, along with many other items.

MegaCon (*http://www.megaconvention.com*) is an annual celebration of modern popular culture that attracts figures from the worlds of comic books, film, TV, science fiction, fantasy, animation, role-playing games, and other entertainment media. The show is supported by publishers, manufacturers, dealers, distributors, creators, and fans. ✦

George Pérez provided this JLA/Avengers art for the ACTOR auction.

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4005 Personals

COMICS
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4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comics Shows/Events
4126 Comic Supplies
4128 Dark Horse, For Sale / Wanted
4130 DC, For Sale
4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
4141 Dell / Gold Key / Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4156 Distributors
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4185 Graded Comics, For Sale
4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4215 Platinum Age, For Sale
4216 Platinum Age, Wanted
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4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

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4401 Original Art, Wanted
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4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
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4421 Books - General, Wanted
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4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
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4606 Phone Cards, Wanted
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4511 Portfolios / Posters, Wanted
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4631 Trading Cards, Wanted
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4651 Oldtime Radio, Wanted
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4661 Miscellaneous, Wanted
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4050 SMALL PRESS FOR SALE

COMICS' HARDEST- Working Poet- Walking Man Comics: Aiming at elegance, brevity, wit. Walkingman May Special #41- Along Ascent: 12-pg. minicomics 4/$3 ppd. 123 Elm, Hatfield, MA 01038.

JAM COMIC fun for all ages! Watusi the Talking Dog #1-16 PG. Digest, $1 ppd, from Dale Martin, PO Box 442612, Lawrence, KS 66044.

GEORGE PEREZ Newsletter #1 48 pages, color cover autographed by George. 500 Press run, $6.50 U.S. Tony Lorenz, 8906 Railford Ct., Tampa, FL 33615.

ADAM HUGHES cover, Daredevil theme in February's Thwip! #82. Bendis interview, reviews, comics, more. $3 postpaid. Ivan Martin, 4054 70th, Urbandale, IA 50322. E-mail: spideyivan@aol.com

STAR SWARM #1, #2, $1.50 each, mini-comics with maximum bang! Check, MO to: VC, PO Box 63, Santa Fe, TN 38482. The invasion has begun!

SCOOTERMAN.TV-HOME OF Scooterman comics and 'Jack Simon and the Scootergirls'. Great read for kids!

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4111 BLACK & WHITE, WANTED

BORIS THE Bear (Nicotat) #28, also need 'Doomsday +1' #5, #6, #11, and #12. Send information to: Howard Michaels Jr., 706N Cottage, Mercer, PA 16137-5310.

4121 CLASSIC, WANTED

CLASSIC ILLUSTRATED 168, 169; Golden Legacy 6, 12-16 (First Prints); Contemporary Motivators (Pendulum Press). Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

4122 COMIC COLLECTIONS FOR SALE

OLDER COLLECTION of 534 comics, first $2,500 takes all. 276-694-5279, South Western Virginia.

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BEAUTIFUL CONDITION small size Lone Wolf and Cub numbers 1-23 and 25 paid $240, sell $160 plus $5 shipping. Chris 916-723-6078, 2pm-8pm PST.

4130 DC, FOR SALE

ADVENTURE 267, 2nd Legion VF/NM $500. Action 259 $100. VF/NM Worlds Finest 106 $100. VF/NM. Theo Coyne, 887 Montgomery St, Jersey City, NJ 07306.

BATMAN #162 VG $10, #164 VG/Fi $10, #165 VG/Fi $10. $5 postage, 2-stamp SASE for full list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

BABYLON 5: 4, 7, 8, 9, 11 bagged/ boarded $1.25 each plus shipping. Write to reserve. Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

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WONDER WOMAN VFine-NMint 267 $5. 287, 293, $3 ea. 2nd Series #2 $3. #6 $2. Worlds Finest 296, 301-306, 323, $3 ea. Postage $4. Kuzner, 1806 W4th, Dunellen, NJ 08812.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

BONANZA! RAWHIDE! Rifleman, Cheyenne, Gunsmoke, Maverick, HGWTravel, Tarzans, Turoks, Monkees, RRogers, LRangers, Zorros, U.N.C.L.E.s, others! Approx. 1200 comics! No separating! Price: Upper five figures. 618-833-2983.

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4150 DISNEY, FOR SALE

DISNEY SONG of the South DVD from Malaysia, plays in US machines, $50 postpaid. Wesley Tillander, PO Box 366, Morrow, GA 30260.

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CARL BARKS, original Carl Barks artwork wanted. Info to: Andrew Leong, 136-25 37th Ave #301A, Flushing, NY 11354. 718-886-2211, fax: 718-886-2221. E-mail: tycoons@earthlink.net

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MAD: 298, 301, 302, 304, 305, 313, 318-321, 327, 328, 330-334, 336, 337, 339-376, 378-391, 393-422. Gene Gallatin, 14660 Oxnard, Van Nuys, CA 91411, E-mail: wolverweb@hotmail.com

MAD: 24, 26-39, 43, 45, 56, 230, 231, 265, 283, 288, 290, 294, 297. Gene Gallatin, 14660 Oxnard, Van Nuys, CA 91411, E-mail: wolverweb@hotmail.com

4180 FOREIGN, FOR SALE

HEY, OTAKU! Manga! Translated Japanese comics, Dragonball, Gundam, Medabots, Sailor Moon, Spider-Man, Exxaxion, etc. Mark Simpson, 482 Hudson St, Sault Ste Marie, Ontario, Canada, P6C 3P5.

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4210 MARVEL/TIMELY, FOR SALE

AMAZING SPIDER-MAN #14, 1st Green Goblin, CGC 7.0, FN/VF, $900. #39 CGC 5.0, VG/F, $85. Postpaid. Allen Ellis, 468 Timberidge, Edgwood, KY 41017-3329, E-mail: allenellis529@hotmail.com, 859-572-5527.

AMAZING SPIDER-MAN 334, 347, 358, 362A, 363, 375, 376, 388A, A22, $25.50 shipping prepaid. Write to reserve: Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

X-MEN 14, 24, 25, 41A, 45, 49, 50B, 51-54, A2 boarded $32 shipping prepaid. Write to reserve. Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

DAREDEVIL 184, 265, 293, 300 Man Without Fear 1 bagged/ boarded $21.75 shipping prepaid. Write to reserve. Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

DAREDEVIL 18-152. 40 different. Below 2002 Overstreet. Lots more Bronze too! (Hulk, Defenders, Jonah Hex.) Marc Newman, 1785 Spruce St., #5, Berkeley, CA 94709. E-mail: marc4lit@aol.com

DAREDEVIL 4-20 mostly fine (guide $500) only $290; 21-40 mostly VF (guide $507) $290; 41-60 mostly VF- (guide $325) $170 all for $700. Rick 607-648-4025.

FF 48 VG/F $200 ppd. Square, clean, O/W- tan, no chipping, a few defects. Sunny Rissman, PO Box 69, Lansing, IL 60438.

ADAM HUGHES cover, Daredevil theme in February's Thwip! #82. Bendis interview, reviews, comics, more. $3 postpaid. Ivan Martin, 4054 70th, Urbandale, IA 50322. E-mail: spideyivan@aol.com

75¢ COMICS, Marvel titles from 90's, Superhero, 2099, X-titles, Ren/ Stimpy, Spider-Man, Darkhawk, bagged. Send LSASE list. Sam Scruggs, 9002 Hare Ave., Jax, FL 32211.

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MARVEL: LOGANS Run #1-6 9-bks. VF+ $22 ppd. Also Long-Shot 1-6 set XF $19 ppd. Jim, 513-244-6746, EST.

AVENGERS SILVER bronze issues for sale. Send want list. Denis Schwendemann, 108 Roy St #B-23, Seattle, WA 98109.

AMAZING SPIDER-MAN #9 CGC 8.0 VF Blue Universal label unrestored $950. George Geis, 430 Toura Dr, Pittsburgh, PA 15236, 412-655-4409.

MARVEL TEAM Up #2 NM $30. #3 NM $37. #5 VF $6. LB Smith, POB 664, Plover, WI 54467.

CONAN #1 VF $80. #2 VF $80. LB Smith, POB 664, Plover, WI 54467.

4211 MARVEL/TIMELY, WANTED

DAREDEVIL WANTED good condition 131-132, 158, 159, 161, 165, 166, 168, 170, 174, 175-178, 180-182, 184-185, 229, 230, 233, 249, 255-257, 262-265, 304, 309, 320, 349. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

MARVEL MASTERWORKS #16 wanted. Also Yellow Claw #4. E-Mail: Jimvanhise@aol.com James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

WANTED: NM Captain America books issues 143 to 149. E-mail: nochips@earthlink.net

NM MARVELS wanted 20¢ cover price books 1971-1975. E-mail: nochips@earthlink.net

WANTED: NM Marvel Giants. 1971 issues Thor FF Ironman Subby Cap. If yo have them, E-mail: nochips@earthlink.net

NEED 100 copies of Amazing Spider-Man #194. Must be NM/M. Immediate payment upon receipt and inspection. 505-489-6258 or E-mail: hmrockman@juno.com for price quote.

4220 SCIENCE FICTION/HORROR FOR SALE

WEIRD WONDER Tales 15 issues from fair to near mint $15. Other monster comics, free list. Ken Koistra, 250 Laureen Rd, Schwenksville, PA 19473.

TABOO GRAPHIC novels 3 for $8 in US, $13 international. #8, 9 & Especial, $14.95 cover prices. Dealer quantities available. 619-865-9520, E-mail: classictv1@aol.com

4221 SCIENCE FICTION/HORROR WANTED

HORROR COMICS and B&W mags wanted! Collections or singles. Send list: Keith, 5883 Kyles Station, Hamilton, OH 45011 or call: 513-777-6858, pre-1990's.

4240 UNDERGROUND, FOR SALE

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4241 UNDERGROUND, WANTED

PAYING $15,000 for NM run of East Village, other original art also wanted. Eric Sack, 201 Old York Rd., Jenkintown, PA 19046. E-mail: efsack@aol.com

4250 INDEPENDENTS, FOR SALE

105 INDEPENDENT Comics. Image, Valiant, First, etc, plus a few suprises $25 postpaid. Robert Lane, 741 E Curtis St, Linden, NJ 07036.

SEE TOMORROW'S comic book concept today! Compilation of weekly comic strip intrigues. One single copy NM #1 $3 ppd at: http://www.thingsfrom nowhere.com

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4251 INDEPENDENTS, WANTED

NEED IRON Corporal 25, Liz and Beth V3NI, Night's Childen 2, Post Brothers Annual 1, Beanworld 18. Steve Kane, POB 86, New Braintree, MA 01531.

MS JUSTICE published by Equalizer Comics mid-90's and Doctor Peculiar published by Madison Comics 1983. E-mail: info@mitchoconnell.com

4255 VALIANT/VOYAGER FOR SALE/WANTED

GOLD, PLATINUM, rare special issues of Valiant Comics. Pre Unity issues also. Any rare Valiants are wanted by us. Give us a call at 443-831-2761.

4260 WESTERNS, FOR SALE

TOMAHAWK 1 VG- $200. Kid Colt 15, 17, 18, VG+ $40 each. Elwood Collier, 404 Peach Circle, Smyrna, DE 19977, 302-659-5146.

GENE AUTRY comics Fawcett 1-12, Dell 1-121, Champion 3-16, all near mint condition, in book binders of 12-16, rare collector only E-mail: mrwcomics@aol.com

You'll Love The Classifieds

4261 WESTERNS, WANTED

WE BUY! No Bull! Looking for all Westerns from 1930's to 1960's. Give us a call when you want to sell your Western collection. 443-831-2761.

RED RYDER, Crackerjack 9, Sunset Carson, Andy Devine, Smiley Burnette, Roy Rogers, Gene Autry, Tim Holt, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4300 GOLDEN AGE, FOR SALE

3-D, SPECIAL Artist, all Genre, all conditions, affordable comics; 1948-1959+; retired private collector; two 37¢ stamps, sales list. McDaniel, 899 Mizell, Boaz, AL 35956.

CALLING ALL Boys #3, #5 G/VG, $15 ppd. Dick Tracy #127, VG- $10, #139 VG+ (inc.) $5. Jaguar #3 VG- $15. Dan 270-683-8908.

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COVERLESS HUMAN Torch #12 otherwise VG $60. Amazing Adult Fantasy #10 has back cover otherwise fine $10. Have more. Call 708-499-1056.

CGC BOOKS sale: Worlds Finest #2VG 4.0 $850, Worlds Finest 17VG 4.0 $275. Worlds Finest #14VF 8.0 $850, Worlds Finest #10VF 7.5 $900. Batman #13VF- 7.5 $1,850. John 914-806-2388.

CGC BOOKS for sale: Worlds Best #1 restored G/VG 3.0 slight $2,000, Batman #13 VF- 7.5 $1,850, Worlds Finest #2 VG 4.0 $850. John 914-806-2388.

TERRY AND Pirates. 1947 to 1950. #5, #13, #16, #19, #20, #24, VG to VF. $99 all. Robert Leszczak, 652 Myrtle St., Elizabeth, NJ 07202.

THE THING #14 Ditko cover and art CGC 6.0 unrestored $300. George Geis, 430 Toura Dr., Pittsburgh, PA 15236. 412-655-4409.

SPACE ADVENTURES #11 Ditko cover and art CGC 7.0 unrestored, $250. George Geis, 430 Toura Dr, Pittsburgh, PA 15236, 412-655-4409.

GOLD, SILVER, bronze, more below guide! Send SASE for trade-sale list! Write: Vince Lavarello, 11390 NW 86th Ct, Chiefland, FL 32626. E-mail: vincelava@inetw.net

4301 GOLDEN AGE, WANTED

BOY COMMANDOS VF-/VF 2, 3, 6, 14, 19, 21, 24. Call Larry 203-496-4844.

WILL TRADE Golden Age for Red Ryders that I need. G-F, also Crackerjack #9. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

COMIC COMICS #10. Gene Gallatin, 14660 Oxnard, Van Nuys, CA 91411, E-mail: wolverweb@hotmail.com

4310 SILVER AGE, FOR SALE

SALE OR trade- Sea Devil #1 VG- $80, Superboy #62 VG+ $40, #83 fine $20, Superman #135 VG $30, #142 VG+ $25. 270-683-8908.

ATOM #3 VG $30, our Fighting Forces #18 VG $32, GI Combat #47 VG $25, T.V. Guide- Kennedy Assassination VG $20. Dan 270-683-8908.

COVERLESS SILVER DC's 8 different including Flash 118 Detective 290 $15 for all plus postage. Bill Hogan, 30W080 Greenbrook, Warrenville, IL 60555. 630-393-2922.

BIG DISCOUNTS. I'm not greed-driven. Green Lantern #13 FVF $46 (Overstreet value $96). Many others. Bruce Berges, 513 Eucalyptus #8, Inglewood, CA 90301. 310-672-1178.

COVERLESS COPIES Brave and Bold #61 $3, Superman #120 $7, Batman #124 $6, Lois Lane #8 $7, Superboy #29 $10, many more. 708-499-1056.

CGC BOOKS for sale: Silver Surfer 4 FN/VF 7.0 $160, VF+ 8.5 $295, VF- 7.5 $250, FN- 5.5 $50. Silver Surfer 1 VF- 7.5 $195, VG+ 4.5 $60. F.F. 48's. 914-806-2388.

AMAZING FANTASY #15 (Fine+), professional restoration from (VG+) by Tracey Heft, beautiful Silver Age classic! Make offer. 5959 Winkler Rd #312, Fort Myers, FL 33919.

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Valley of lost Batmen

Rumored to exist is an early 1960s feature film starring Bruce Cabot *(King Kong)* as Batman and Marshall Efron as Robin. DC also commissioned a costume and made publicity photos of Tarzan Mike Henry dressed as Batman to interest backers in a new TV series just before the Adam West effort started. These haven't turned up, either.

A job for Indiana Jones

Among the rarest of comics collectibles are the costumes worn in TV shows and movies by the heroes themselves. The serial costumes for Captain Marvel, Captain America, Flash Gordon, Rocketman, and others still exist in private hands, and occasionally one turns up surprising everyone, such as the 1943 Robin vest from the *Batman* serial that sold on eBay recently.

He's the wrong color, anyway

What Silver Age super-hero was greeted by a criminal with the phrase "It sure isn't *Superman*!" in his first adventure? Green Lantern.

He's a Dick, too!

Ask fans to name who played Dick Tracy in movies, and they'll name Ralph Byrd, Warren Beatty, and Morgan Conway. But Tracy made another movie appearance - kind of. In one of the RKO Brown and Carney movies, the comedy team interrupts the radio show of Tracy, meeting the actor Matt Crowley, who played the part on radio.

- Mike Curtis

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4051 Small Press, Wanted
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4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse, Wanted / For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
4141 Dell / Gold Key / Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals,For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4611 Portfolios / Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties / Toys / Games, For Sale
4701 Novelties / Toys / Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted
4902 Videos

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- Sorry...we cannot accept ads for price list or want list solicitations.
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NEW **At your request,** we are now offering you the option of having your ad run for 3 additional weeks (total 4x's) for only $5.00. SAVES: Postage and you will no longer need to send a coupon each week.

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6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
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Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

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For a flat fee of $1.00, plus 50¢ per comic, you can let over 30,000 Comics Buyer's Guide readers know what you're looking for.

The Comics Want List is a regular monthly feature which will appear in the first issue each month of Comics Buyer's Guide. CBG is read by the most avid comics collectors and dealers in the world. If you want it, they've probably got it!

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SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00333 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Atom #1	Brave and the Bold #7	Superman #99
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The cost on this listing would be $4.00 - $1.00 flat fee plus $3.00 for the books listed (6 comics at 50¢ each.)

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Please write your Want List ad using this form.

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BOOKS WANTED:

Item #1 _____	Item #5 _____	Item #8 _____
Item #2 _____	Item #6 _____	Item #9 _____
Item #3 _____	Item #7 _____	Item #10 _____
Item #4 _____		

Use additional sheets of paper if needed.

I disbelieve, I disbelieve!

How willing are *you* to suspend your cynicism?

By **Peter David**

The greatest challenge any writer has to deal with is "suspension of disbelief." This is a concept occasionally incorrectly referred to as "suspension of belief." I'm not sure what "suspension of belief" could be. Perhaps it's the moment when you suddenly have serious doubts about previously cherished notions, such as the existence of Santa Claus or The Easter Bunny or economic recovery.

"Suspension of disbelief" involves convincing the audience of the inherent and internal "reality" of the world that the writer creates. In effect, you're convincing the audience to buy into your characters, your concepts. To have some sort of personal emotional stake in it. In short — if you were going to express it as P.T. Barnum might have — you're trying to convince the sucker to bite.

Lately, however, TV has been pointing up just how utterly credulous suckers are. How incredibly willing many Americans are not only to suspend disbelief, but to hoist disbelief on a harness a hundred stories high and then allow it to plummet to its death.

Several weeks ago on *South Park,* the (don't laugh) authenticity of the TV series *Crossing Over* was roundly skewered as Stan Marsh laid out, in perfect detail, the tricks that Jonathan Edwards (designated as the biggest douche in the universe) employs to convince the suckers that he's chatting with the dearly departed.

The result? Stan was given his own *Crossing Over*-type show as credulous viewers failed to comprehend that he was debunking Edwards. As he would meticulously explain how he had easily intuited, through simple deduction, that someone's mother had died, the sucker would simply cry out things like, "What's my mother saying to you? Oh mommy, I miss you so much!"

...IT'S ALL IN THE HANDS, M'BOY. THE TRICK IS TO USE THE ATTENTION OF THE AUDIENCE AGAINST THEM.
THAT'S GREAT! THEN, WHEN EVERYONE'S LOOKING AT YOU, YOUR FRIENDS CAN MAKE OFF WITH THEIR STUFF!
ENOUGH, JUGHEAD.

© 1998 Andy Grossberg and Tom Orzechowski (Image).

While he didn't ask for a suspension of disbelief in ***Daring Escapes*** *(above), Harry Houdini showed his acquaintances some simple magic.*

Because people wanted to believe that much.

Now Penn & Teller have a new series on Showtime called "*Penn and Teller: BS,*" which I can assure you does *not* stand for Bachelor of Science. The overly talkative and utterly mute duo steamrolls through fakery in a variety of walks of life. Their (well, Penn's) stated reason for doing so? Rage over the ruthless manipulation of the suckers whose memories of their loved ones are being redefined by the conjured false images of charlatans.

"Americans constantly claim they want to know what's really going on, but the number of times we seek refuge in absurdity and falsehood is frighteningly staggering."

The problem is that people desperately want to be fooled. They want to be hosed, to be suckered, to be taken in. Americans constantly claim they want to know what's really going on, but the number of times we seek refuge in absurdity and falsehood is frighteningly staggering.

The reason the *South Park* episode, depicting naked desperation to believe in paranormal powers to the point where people *want* to be taken in, was because I had my own encounter with that mindset many years ago, when I met the Amazing Randi.

I'm not sure if I've told this story in this column before. But I've written more than 600 columns, and I don't have them indexed. So if this is familiar, sorry about that.

Twenty (God!) years ago, I was working at a paperback publisher in the sales department and working on my first novel. I never found a buyer for it. I'm not sure why. Perhaps it sucked. At any rate, the novel involved a hero who had psychic powers. I wanted to create a situation where a researcher developed tests to determine whether the hero had genuine powers, and what their limits were. But I wasn't sure how a researcher would develop absolutely perfect double-blind tests that would thwart any attempts at fakery.

Well, I decided to go to an expert.

I managed to contact the foremost debunker and skeptic of our age, James "The Amazing" Randi. Randi has a standing offer of a million dollars to anyone who can demonstrate psychic powers under controlled conditions. Through the decades, that money has remained unclaimed.

I told Randi what I was trying to write, the abilities my character had, and asked how they would be measured. Randi, as it so happened, was going to be in New York. He offered to drop by the office and discuss it with me. Naturally I, a fan of the magician ever since his escape-artist days on the TV kids show *Wonderama,* took him up on it.

He came to the office, we chatted for half an hour, and he laid out for me specific tests that a researcher would set up that my hero would have to have genuine powers to overcome. I thanked him profusely for his time, and then Randi said, "Before I go, I'll show you a minor miracle."

We stood at opposite ends of an office, with Randi holding a sketch pad. He told me to pick a book off the shelf at random. I did so. Then he told me to flip to a page at random and, once there, look at the left hand page and find the first word that was something other than "and," "the," or another common small word. He then made some sweeping marks on the pad.

"What's the word?" he said.

I don't remember exactly what it was, but for the sake of the story, let's say I said, "Elevator."

And he *immediately* turned the pad around without writing anything else on it. The word "elevator" was there in the center.

Well, I was properly impressed. I kept replaying the moment in my head, trying to figure out if I'd taken my eyes off him long enough for him to get the whole word down, but I was reasonably sure I hadn't.

"That was a simple trick involving no psychic powers at all," he said. "And yet fakers use it to fool people into believing in them, all the time."

So later in the day, after he'd left, I related the story to a woman at the office. When she heard that he'd produced the word on a pad, she said, "He must be psychic."

"No," I told her. "That was kind of the point he was trying to specifically make. That he wasn't psychic. That people trick others with —"

But she was shaking her head. "No," she said firmly. "There was no way he could have known it. He must really have read your mind.

"It must be that he's pretending *not to have psychic powers so he can throw people off.* That's how he makes it look like he's a magician when he's really not, he's a mind reader."

Enough to make you suspend your belief, isn't it?

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500	24.65	30.55	44.40
1,000	36.20	42.95	73.75
5,000	158.45	193.75	346.85
Pcode	SNC2	SNC3	SNC3R

REGULAR MARVEL — 7 1/8 x 10 3/8

Fits 1962 - 1972 Comics

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5,000	158.45	193.75	346.85
Pcode	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE — 7 1/2 x 10 3/8

Fits 1950 - 1962 Comics

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100	$ 6.10	$ 7.90
500	25.25	31.20
1,000	45.05	52.20
5,000	201.95	240.60
Pcode	SDSA2	SDSA3

GOLDEN AGE COMICS — 7 7/8 x 10 3/8

Fits Pre - 1950 Comics

	2 mil	3 mil
100	$ 6.55	$ 9.05
500	25.55	35.50
1,000	46.35	60.65
5,000	216.00	280.50
Pcode	SGA2	SGA3

MAGAZINES

	STANDARD 8 5/8 x 11 1/8		LARGE 8 7/8 x 11 1/8	
	2 mil	3 mil	2 mil	3 mil
100	$ 9.25	$ 11.90	$ 10.20	$ 13.15
500	36.05	43.25	39.50	47.60
1,000	55.85	78.15	61.35	78.15
Pcode	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10 1/4 x 12 1/4		LARGE 10 7/8 x 14 1/4	
	2 mil	3 mil	2 mil	3 mil
50	$ 6.25	$ 8.60	$ 7.60	$ 9.70
100	11.00	13.20	11.70	14.00
500	47.70	53.25	51.15	61.60
1,000	75.95	98.50	84.45	109.75
Pcode	SLMR2	SLMR3	SLML2	SLML3

TABLOID

(No Flap)	REGULAR 12 x 19		LARGE 14 1/4 x 19	
	2 mil	3 mil	2 mil	3 mil
50	$ 11.35	$ 14.10	$ 11.70	$ 16.90
100	15.75	20.90	17.25	24.70
500	59.75	81.80	65.80	96.50
1,000	113.55	155.25	124.95	183.35
Pcode	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART

(No Flap)	REGULAR 10 1/2 x 19	LARGE 11 1/2 x 19
	3 mil	3 mil
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500	59.95	66.45
1,000	113.60	126.35
Pcode	SOAS	SOAL

* Note: Bags have 1 1/2" flap unless noted

COMIC DIVIDER — 7 3/8 x 10 7/8

	Plastic		Corrugated	
	25	$ 21.80		
	50	34.80	50	$ 13.75
	100	60.50	100	22.00
	500	272.25	500	71.50
+ freight	1,000	411.40	1,000	117.70
	Pcode	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our comic boxes with the lid on.

275 lb Test Corrugated material. INDEXED and WHITE on both sides.

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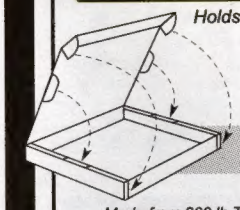

Holds 12 - 14 Comics.

10	$	10.30
25		19.35
50		32.70
100		52.65
+ freight	250	108.90
+ freight	500	181.50
Pcode		MCOM14

Made from 200 lb.Test Brown Corrugated material.

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A SUPERIOR Storage Box. Made from White Polypropylene Waterproof Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. Stackable.

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2	$	17.50
5		35.00
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+ freight 25		125.00
Pcode		XCC100CP

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description / size (in)	product code	* grade	gauge (in)	price per quantity 25	50	100	500	1,000
NEW COMIC 6 11/16 x 10 3/8	KCB30N	Economy	0.030	$ 3.20	$ 5.90	$ 9.10	$ 32.00	$ 59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.20	$ 5.90	$ 9.05	$ 32.00	$ 59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 3.90	$ 6.10	$ 9.60	$ 39.00	$ 66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.20	$ 6.50	$ 10.20	$ 41.00	$ 69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	superior	0.040	13.05	23.65	41.25	179.00	311.25

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	5 $ 5.30	2 $ 12.70	2 $ 14.00	2 $ 10.35	2 $ 13.40
	10 8.50	5 29.20	5 30.40	5 23.15	5 29.20
	25 17.70	25 104.50	25 112.00	10 35.90	10 58.30
	50 30.80	50 188.55	50 195.50	25 74.20	25 117.05
+ freight	100 56.00	+ freight 100 277.20	+ freight 100 283.80	+ freight 50 110.00	+ freight 50 155.65
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quantity	mil	prod. code	description	price

your name — company name (if applies)
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Available in the February issue of *PREVIEWS!*

Be sure to stock up on these products now from your favorite comic shop!
Available only in limited release!

DIAMOND SELECT

MARVEL MILESTONES: THANOS STATUE

A Diamond Select Release! Sculpted by Art Asylum's Eli Livingston, this stunning 12" tall statue depicts *Thanos* armed with the dreaded Infinity Gauntlet, standing defiantly in his moment of triumph as he kills half the universe with the snap of his fingers. *Thanos* comes mounted on a cosmic stone base with a startling effect built in: he appears to be floating in space with an expanse of stars stretching out beneath him! Includes two different hands: closed fist or snapping fingers. Limited to 2,500 pieces worldwide, each accompanied by a full-color, hand-numbered Certificate of Authenticity. **In Stores May 2003!**

$189.00 Each Sugg. Retail

FEB031653H

MARVEL UNIVERSE: HULK BUST

A Diamond Select Release! This all-new *Marvel Universe* bust from Diamond Select depicts the green-skinned goliath smashing his way though solid rock with all the rage and anger that broils within Bruce Banner and bursts free as the Hulk! Sculpted by Rudy Garcia and measuring 6" tall including the base, the *Hulk Bust* is limited to 7,500 pieces, each accompanied by a full-color, hand-numbered Certificate of Authenticity. **In stores May 2003!**

$45.00 Each Sugg. Retail

FEB031650H

PREVIEWS EXCLUSIVE

#2 #1

X-MEN 2 SOUVENIR MAGAZINES PX COVER EDITIONS

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#2-FEB032348H

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Imported from Japan! Chun-Li, one of the original (and most popular) *Street Fighter 2* characters ever, is captured as this stunning 9" tall, *Previews Exclusive* statue (in a red dress), striking a pose to deliver a rib cage-shattering sidekick! Painted and ready to display. Scheduled to ship in May 2003.

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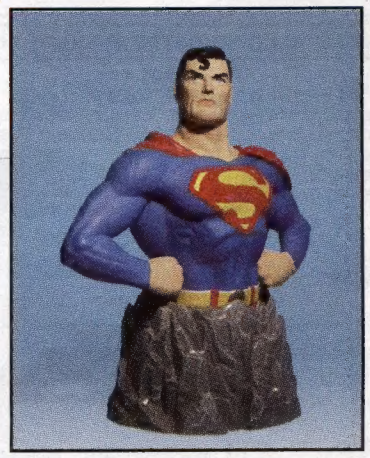

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!

- Batman Flock Logo Washed Cotton Twill PX Cap
- Invader Zim: Are We There Yet? PX T-Shirt
- Invader Zim: Zim & Dim PX T-Shirt
- Knights of the Dinner Table Mini-Series PX Vol. 1 #2 REG & ALT Covers
- Neon Genesis: NERV Logo PX Baseball Jersey
- Neon Genesis: Rei & Shijin PX Baseball Jersey
- New Generation of Manga Artists Volume 3: The Renga Portfolio
- Street Fighter: Chun Li in Red Dress PX Resin Statue
- Superman 3-D Embroidery Stretch Brushed Cotton PX Cap
- Supreme Set: The Return/ Story of the Year PX Leather Eds.
- Vampire Miyu PX Figure
- Vampire Yui PX Figure
- X-Men 2 Souvenir Magazine PX Cover Editions #1 & #2

More Diamond Select Items!

- Marvel Milestones: Thanos Statue
- Marvel Select: Ultimate Iron Man Action Figure
- Marvel Universe Hulk Bust
- Marvel Universe: The End #1 Cover Poster
- Silver Age X-Men: Iceman Medium Resin Statue
- Ultimate Thor Bust Regular & Special Edition

More DC Direct Items!

- Classic Silver Age: Batgirl & Joker Deluxe Action Figure Set
- Classic Teen Titans Box Set
- DC: Superman Mini-Bust
- Justice League Animated: Green Lantern Wall Plaque
- Super Friends!: Wonder Woman Maquette

PREVIEWS

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